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ELEMENTARY INSTRUCTION

DESIGNED FOR

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A WORD TO TEACHERS.

IN order that pupils may become familiar with every degree of the staff as "One" or "Do," we have in this collection carried out the idea suggested in a former work of ours, of early introducing exercises in the different keys. This plan readily familiarizes the eye with the various adjustments of the staff caused by the use of the different signatures, which is highly important. We believe this to be a step in advance of the old way of keeping to the key of "C" until the class can read in that before taking up a new key.

No explanations need be given beyond naming the new key, and giving the starting point for "One" or "Do." The whys and wherefores can be given later.

Let the instructions be made plain, progressive, and right to the point. Let the motto be: *One thing at a time, and the simplest thing first.* Let every new idea be presented in a clear and forcible manner, in as few words as possible, and put at once to a practical use. Give proper encouragement to your class, but never flatter. Speak earnestly, truthfully, and kindly, but never scold. Go to your class thoroughly prepared, so that there will be no hesitation when giving the lesson.

We would direct the teacher's attention to the Vocal Culture Department at the close of the book, where he will find some very useful exercises for forming and developing the voice. Good instruction for the voice in singing-classes is very much needed. Many voices are injured by bad methods of singing, or rather by not having any method at all. Many are also injured by singing the part they were never designed by nature to sing. Every singer should sing the part best adapted to his or her voice, and the question should be decided by the teacher as early as possible.

L. O. E.

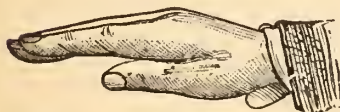
MENTAL EFFECTS AND MANUAL SIGNS OF TONES IN KEY.

NOTE. — The diagram shows the right hand as seen by the pupils sitting in front of the teacher towards his left hand.



SOH.

THE GRAND or *bright* tone.



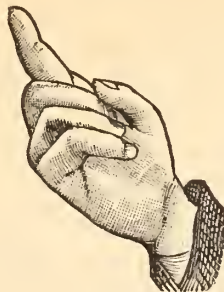
ME.

THE STEADY or *calm* tone.



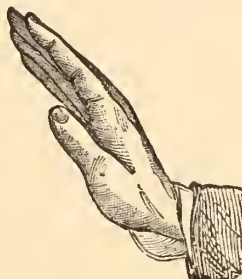
DOH.

THE STRONG or *firm* Tone. — The Major Tonic.



TE.

THE PIERCING or *Sensitive* Tone.
The Major LEADING TONE.



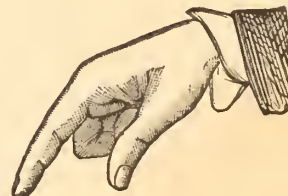
RAY.

THE ROUSING or *hopeful* tone.



LAH.

THE SAD or *weeping* tone.



FAH.




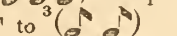
THE DESOLATE or *awe-inspiring* tone

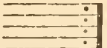
* Called Compound Triple measure † Called Compound Quadruple Measure



15. In the performance of music, it is natural to give some tones with more force than others. This is called Accent.


16. Double and Triple measure are accented on the first part. Quadruple measure on the first and third parts; and Sextuple, on the first and fourth parts.

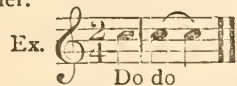
ACCENT is quite as important in singing as in speaking. If the poetry be regular in its construction, and is correctly adapted to the music, the accentuation of the two will correspond. If otherwise, the musical accent must, as a rule, be made to conform to that of the language.


17. A Triplet is a group of three notes, with the figure 3 placed above or below them, and should be performed in the time of two of the same kind, thus, the Triplet () is equal in value to (). The Triplet of () is equal to ()

18. Dots across the staff, thus:  indicate that the music is to be repeated

19. The Hold () shows that the note or rest over  under which it is placed should be prolonged at the pleasure of the leader.


20. The Tie () is used when two or more notes on the same degree are to be sung to one syllable,



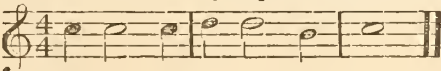
21. The Slur () is made like the Tie, and is used to connect two or more notes on different degrees of the staff.



22. *Da Capo* or *D.C.* means begin again at the beginning, and end at the word *Fin.*

23. *Dal Segno* or *D.S.* means return to the sign ()

24. When a tune commences on an unaccented part of the measure, and continues through an accented part, it is said to be *syncopated*, and should


always be accented. Example. 


25. When a series of notes are performed in a very distinct manner, they are said to be *Staccato*: (*Stac-kah-to.*) and are indicated by points, thus: (' ' ' ')


26. Half-staccato is indicated by dots, thus: (. . .)

27. A piece of music may commence with either part of the measure; but any deficiency found in the first measure must be made up in the last.

28. The Whole rest is used to fill up a measure of any kind.

29. A Double Bar  shows the end of a strain of music or a line of poetry.

30. A Close  denotes the end of a piece of music.

31. A Brace  is used to connect the parts designed to move together.

32. Staves connected by a brace are called a score.

INTERVALS.

33. The difference of pitch between any two tones is called an Interval—as, from 1 to 2, 1 to 4, 5 to 8, &c. The Interval between two consecutive tones of the Scale is called a second; as, from 1 to 2, 2 to 3, 3 to 4, &c. By listening attentively to the scale, we discover that the intervals between 3 and 4, 7 and 8 are less than the others. The greater intervals are called Major Seconds, and the smaller, Minor Seconds. By some writers these are called Steps and Half-steps, others call them Tones and Semitones. What term is employed is of comparatively little account, if the learners are made to discern by the ear the difference in the intervals themselves.

34. In the Major Scale (the only one thus far explained), the Minor Seconds occur between 3 and 4, and 7 and 8; the remaining five being Major.

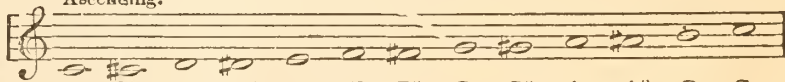
35. The interval from one degree of the staff to the next, is called a second, as we have already seen. An interval that embraces three degrees of the staff is called a Third; an interval embracing four degrees is called a Fourth, and so on.

CHROMATIC SCALE.

36. Between the tones of the Scale which form the interval of a Major second, an intermediate or Chromatic tone may be introduced, thus forming another scale, consisting of thirteen tones and twelve intervals of a Minor second each; this is called the Chromatic scale. Instead of forming an additional number of degrees for the purpose of representing the intermediate tones, it is customary to represent them on the same degree of the staff on which the Diatonic tones are represented, by prefixing to the letters or numerals a qualifying sign called a Sharp (#) or a Flat (b). See scale below.

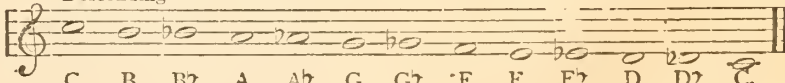
THE CHROMATIC SCALE: NUMERALS, LETTERS AND SYLLABLES.

Ascending.



C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
Do	Di	Re	Ri	Mi	Fa	Fi	Sol	Si	La	Li	Ti	Do
1	#1	2	#2	3	4	#4	5	#5	6	#6	7	8

Descending.



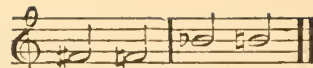
C	B	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	C
Do	Ti	Te	La	Le	Sol	Se	Fa	Mi	Me	Re	Ra	Do.
8	7	b7	6	b6	5	b5	4	3	b3	2	b2	1.

NOTE. The syllables, ascending, are pronounced Doe, Dee, Ray, Kee, &c; in those descending, Doe, See, Say, Lah, Lav, Sole, Say, Fah, Mee, May, Ray, Rah, Doe.

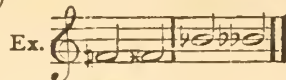
NOTE 2. The teacher should impress upon the minds of his pupils the fact that C# is not C elevated, and that Db is not D depressed; but that the tone C# or Db is an independent tone, being in pitch between C and D, and so on of the other letters

37. The Natural (\natural) is used to cancel the effect of a sharp or flat.

Example.



38. The Double Sharp ($\sharp\sharp$) or Double Flat ($\flat\flat$) is used to sharp or flat a note which has been previously sharpened or flattened.



39. The influence of a \sharp , \flat , or \natural extends through the measure in which it appears.

TRANSPOSITION OF THE SCALE.

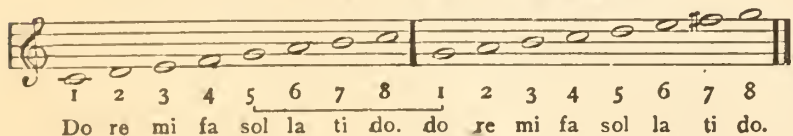
40. When any other letter than C be taken as one, the Scale is said to be Transposed. The Transposition of the Scale, therefore, consists in changing the pitch, or in taking some other pitch besides C as one, or as the foundation of the Scale.

A scale is in the key of the letter which is taken as one. If C be taken as one, or basis of a scale, it is called the scale or key of C; if D, key of D, &c.

In transposing the scale, we must preserve or retain the order of intervals, as in the scale of C; *i. e.*, from 3 to 4, and from 7 to 8 must be minor seconds; all the others, major. To accomplish this, we must reject some of the tones in the key from which the transposition is to be made, and use, instead, certain intermediate tones.

The first transposition of the scale is forward by fifths, from C to G; *i. e.*, G is taken as one, or the basis of the scale.

ILLUSTRATION. THE SCALE IN C TRANSPOSED TO G.



In the above diagram, it will be observed that the tone F sharp is used instead of the tone F, that we may preserve the same order of intervals as in C; as the interval from six to seven must be a major second, and from seven to eight, a minor second. The same method is followed in all the transpositions by sharps.

In every succeeding transposition, an additional sharp will be required upon the seventh, for the reason given in the transposition from C to G.

The sharps or flats used in transposition are written immediately after the clefs, at the commencement of a piece of music, and are called the Signature (sign) of the key.

NOTE. Let it be remembered, that any note or notes, sharpened or flattened, as designated by the signature, continues so through the entire piece, unless the effect of these is cancelled by the use of other accidentals (sharps, flats, or naturals).

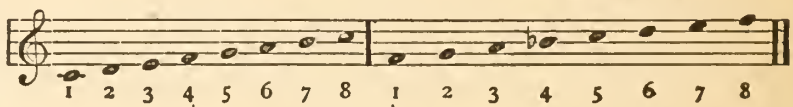
41. KEY OF F. The first transposition of the scale by flats is from C to F; *i. e.*, the pitch F is taken as one. The pitches required in this key to secure the proper order of intervals for the scale, are F, G, A, B \flat , C, D, E, F. By comparing the pitch intervals and the scale intervals, we find that when F is one, G must be two; because the pitch G is a major second higher than F, and two should be a major second higher than one. For a similar reason, A will be three.

Why will B \flat be four? As four must be a minor second higher than three, and B is a major second higher than A, if A be three, B cannot be four, as it is a minor second too high. Take, then, a pitch which is a minor second lower than B, which is B \flat .

As there is one flattened letter in the scale of F, the signature of this key will be one flat.

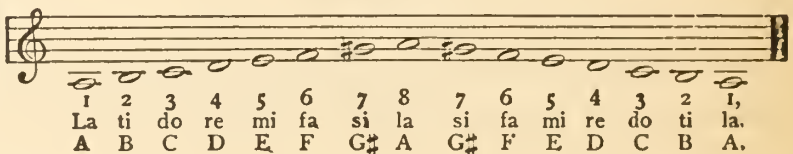
SCALE IN C.

SCALE IN F.



42. The most modern form of the scale, and the only one we shall use in this work, is the following, called the Harmonic Minor.

MINOR SCALE.



43. The minor seconds occur between 2 and 3, 5 and 6, and 7 and 8. The interval between 6 and 7 is called an augmented second, which is equal to one major and one minor second. All the others are major seconds.

44. The above scale has, out of its seven tones, six which belong to the key of C; it is, therefore, called the Relative Minor of the key of C.

45. Every major scale or key has its relative minor, and every minor its relative major, and both have the same signature or sign. The relative minor to a major scale is founded upon its sixth; and the relative major to any minor scale is founded upon its third.

MISCELLANEOUS SUGGESTIONS.

Maintain a perfectly erect but easy position of the body while singing.

Open the mouth naturally but freely.

In taking breath, make as little noise as possible, do it quickly and without any change in the position of the mouth.

Take breath no more frequently than is necessary.

Never breathe between the syllables of a word, between an adverb and the word it qualifies, between an adjective and its substantive, or at any place which would destroy the meaning.

The emission of tone should be firm and decided, there should be no hesitancy or drawling, and the tone should be attacked with precision. Avoid striking below the true sound and sliding up to it,—as from five to eight, &c.,—which is quite a common fault.

Aim to produce a pure, full, free, resonant tone; this can be done only by an unconstrained use of the proper organs of sound.

Strive not so much to produce power as breadth and volume.

As the vowels are the only singing sounds, they should be formed with great care and accuracy, the mouth assuming the shape that will give every vowel its precise sound.

The common fault of passing from the radical and dwelling upon the vanishing sounds, should be carefully avoided. Thus, the word "great," for example, is often sung "grea-ee-t," instead of "grea-t, and "fa-ee-t," instead of "fa-te," etc.

Too much care cannot be exercised in regard to forcing the voice. Many fine voices have been ruined by singing too high, and too loud.

No voice can be forced beyond its natural limit without positive injury.

In general practice, seldom exceed medium power; still sing in an earnest, positive manner.

Do not sing immediately after eating. Wait at least an hour.

Do not throw up the head in order to strike a high note, nor drop the chin upon the chest for a low note.

Never sing with an instrument out of tune, unless you wish to blunt the sensibility of the ear for music.

Singers should not expose themselves to cold, damp air immediately after singing.

Consonants and Articulation.

The importance of a good articulation can hardly be over-estimated, especially in sacred or devotional music. Articulation is dependent upon the consonants, which should be delivered very distinctly, and with great precision. There are comparatively few persons who sing intelligibly; and it is owing, in a great measure to the feeble, sluggish and indifferent manner in which the consonants are uttered.

WORDS IN MUSIC THAT ARE FREQUENTLY MISPRONOUNCED.

THE indefinite article (A) is often incorrectly pronounced with the sound represented by the letter A in such words as "hate," "mate," etc. The correct sound is like the sound of U in such words as "up," "but," etc.

The definite article (The), when it occurs before a word beginning with a vowel, should have the long sound of E in "relate"; before a word beginning with a consonant, it should have the same sound as the indefinite article (A), as: *tha house, tha man, tha word*, etc.

Amateur—Am-ah-ter.

Battle—not bat-tul.

The point of the tongue should be held against the roof of the mouth, just a little back of the front upper teeth, while pronouncing this word. The same should be observed in such words as—

Table, cable, noble, people, little, cradle, sickle, temple, etc.

Dear and Hear—not "De-ur" and "He-ur." Sustain the vowel like double E (ee).

Direct.—Short i, as in divine, divert, divulge, etc.

Encore.—Onkore.

Fasten—not fassen, unless uttered quickly, as in speech; and in all such words as—

Glisten, hasten, listen, often, soften, etc.: if their syllables are prolonged, the T should be sounded.

Jerusalem—not "Jee-ru-sa-lem." Sound of E as in let, get, etc. Observe the same in the word "Jehovah."

Merrily—as if spelled "mar-ry-ly." The same in cheerily, happily, hastily, easily, etc.

Presence—not "pres-unts."

Wind—"wined," or "wind," in secular music; in church music, always "wind."

The word "my" should always be pronounced with the short sound of I, unless in emphatic expression, or in solemn style; and in the latter only in phrases strictly associated with solemnity, as in the following: "My God!" Familiar phrases, even in serious or solemn style, should retain the short sound of Y; thus: "My hand, my heart." not "My hand," nor "Me hand."

The Termination 'ed.'

In chanting, the "ed" should always be pronounced as a separate syllable; in singing, it should be pronounced or omitted as the metre requires.

The words—Guide, Guard, Regard, Sky, Kind.

These, in cultivated usage, are pronounced with a slight sound of Y, following G and H. The omission of this sound characterizes the local usage of Scotland and New England. The local mode has, no doubt, the sanction of reason and system; but general custom is the only law of spoken language.

There is nothing which adds a greater charm to music than a pure, elaste, and distinct pronunciation of the language. Observe the same laws in regard to accent, emphasis, etc., that should be observed in good reading: for it is these alone that give force, dignity and character to language.

TERMS AND SIGNS OF EXPRESSION.

PIANO, or its abbreviation *P.*, signifies a soft tone.

PIANISSIMO, or *PP.*, very soft.

MEZZO (pronounced *Metzo*), or *M.*, a medium force of tone.

FORTE, or *F.*, a loud tone.

FORTISSIMO, or *FF.*, very loud

MEZZO PIANO, or *MP.*, signifies middling soft.

MEZZO FORTE, or *MF.*, signifies middling loud.

A tone, begun softly, and gradually increasing in power, is called a **CRES-
CENDO**, marked *Cres.*, or <

An inversion of the Crescendo is called a **DEMINUENDO**, and is marked *Dim.* or > .

A gradual increase of tone, immediately followed by a gradual diminish, is called a **SWELL**, $\text{<}>$.

FORZANDO, abbreviated *SFZ.*, or the sign > , v , ^ , signifies a sudden increase or force of tone.

A tone commenced, continued and ended with an equal degree of power, is called an **Organ Tone**: it may be indicated by parallel lines, thus: =

When a passage is performed in a smooth, gliding and connected manner, the term **LEGATO**, (pronounced *Le-gah-to*), or Tie — is used.

EXPLANATION AND PRONUNCIATION OF MUSICAL TERMS.*

A—In, for, at, with, &c.

ACCELERANDO—(A-tchel-e-ran-do;) moving faster, and faster.

ACCENTO—(A-ichayn-to;) accent, accented.

ADAGIO—(A-dah-jo;) slow.

AD LIBITUM, or *ad lib.*—at pleasure.

ALLEGRO—(Al-lay-gro;) a quick movement.

ALLEGRETTO—(Al-lay-gray-to;) less quick than allegro.

ANDANTE—(An-dan-te;) distinct; rather slow.

ANDANTINO—(An-dan-tee-no;) quicker than andante.

A TEMPO—(Ah-tem-po;) in time.

BIS—(Bese;) twice.

CALANDO—(Ca-lan-do;) diminish and retard.

CANTABILE—(Can-tah-bee-le;) elegant, graceful.

CON—(Cone, long o;) with.

CON SPIRITO—(Spir-ito;) with spirit.

CODA—an additional close of a composition.

DA CAPO—(Da-cah-po or D. C. :) go to the beginning.

DAL SEGNO—(Dal say-no or D. S. :) go to the sign.

DOLCE—(Dol-tche;) soft, sweet, delicate.

FINE—(Fee-ne;) end.)

FINALE—(Fee-nah-le;) the final movement.

FUGUE—(G as in get;) a flight; one part leading, others imitating.

GRAVE—(Grah-ve;) slow and solemn.

GIUSTO—(Je-us-to;) in just, equal, steady time.

LARGO—a slow movement.

LARGHETTO—(Lar-get-o;) not so slow as largo.

LEGATO—(Le-gah-to;) smooth and connected.

LENTO—(Layn-to;) slow and gliding.

MAESTOSO—Majestically.

MODERATO—(Mod-e-rah-to;) moderately.

OBLIGATO—(Ob-le-gah-to;) necessary, indispensable.

PIA—(Pee-a;) more.

PIA MOSO—(Pee-ah-moso;) more rapidly.

PRESTO—Quick.

PRESTISSIMO—Very quick.

PRIMO—(Pree-mo;) first.

PASTORALE—(Pas-to-rah-le;) in a genial style.

PIACERE—(Pee-a-tche-re;) gay and graceful.

RALLENTANDO, or **RALL**—Slower by degrees.

RECITATIVE—In speaking style.

RITARD—Slower and slower.

SENZA—Without.

SENZA ORGANO—Without organ.

SOLO—For one voice or instrument.

SOLO—(So-lee;) plural of solo.

SOLFEGGIO—Vocal exercise.

SOSTENUTO—(Sos-te-nu-to;) sustained.

SOTO—Under.

SOTO VOCE—With subdued voice.

SUBITO—(Su-bee-to;) quick.

SCHERZO—(Skert-zo;) in a playful manner.

TEMPO—Time.

TRIO—(Tree-o;) for three parts.

TUTTI—(Tut-tee;) all together.

VIVACE—(Ve-rah-tche;) quick and cheerful.

VOCE—(Vo-tche;) voice.

VOLTI—(Vol-tee;) turn over.

VOLTI SUBITO—Turn over quickly.

VOCE DI TESTA—The head voice.

VOCE DI PETTO—The chest voice.

* In the pronunciation, the syllable which is italicized shows the accent.

PRACTICAL LESSONS.

The comma (,) indicates where breath should be taken and should be strictly observed.

The pupil should become perfectly familiar with the use of both the G and F Clefs.

No 1. G or TREBLE CLEF.

F or BASS CLEF.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
C D E F G A B C C B A G F E D C C D E F G A B C C B A G F E D C
do re mi fa sol la ti do do ti la sol fa mi re do do re mi fa sol la ti do do ti la sol fa mi re do

DOUBLE MEASURE.

No. 2.

Do.... re..... mi..... fa..... sol..... la..... ti ti do..... ti ti la.... sol.... fa.... mi.... re.... do....
Music, source of boundless pleasure, Give us, give us of thy treasure, Songs of la - bor, songs of leisure, From thy ev - er - flowing treasure.

No. 3.

do.... re.... mi fa sol..... la sol fa mi.... re mi.... re.... mi.... re.... mi fa sol fa mi re re do.
On, the pilgrim staff be - fore us, We would join the minstrel chorus, Cheering all the way to gladness, Lulling pain, dis - pelling sadness.

No. 4.

do re mi re mi fa sol.... la.... ti do ti la.... sol..... la sol..... la..... fa.... mi re re do.

No. 5.

do re mi re mi fa sol..... la sol la ti do..... ti la sol fa mi re... mi fa sol fa mi re do....
Cheerful sing when day a - ris - ing, Gilds the skies, the stars obscuring; Mounts the lark from flowing meadows, Waters smile to joys al - lur - ing.

No. 6.

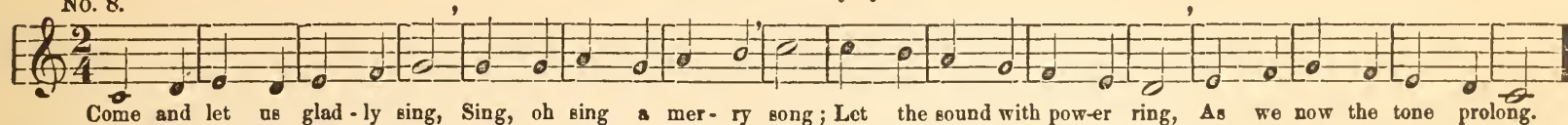
do re mi re do re mi.... re mi fa mi re mi fa.... mi fa sol fa mi fa sol..... la sol fa mi re do....
Sing for joy, the bright cre - a - tion Has no tone of pining sadness; Cease thy sorrow, look to heaven, Carol songs of joy and gladness.

No. 7.



HALF NOTE. First by syllable.

No. 8.

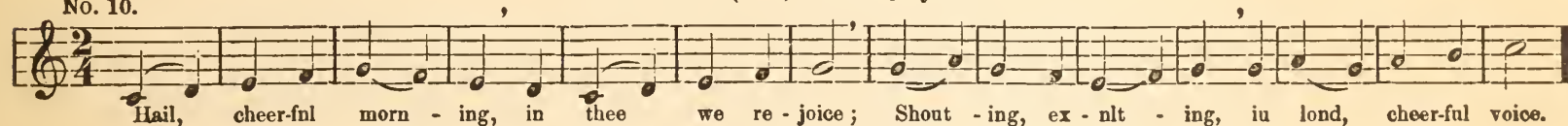


No. 9.



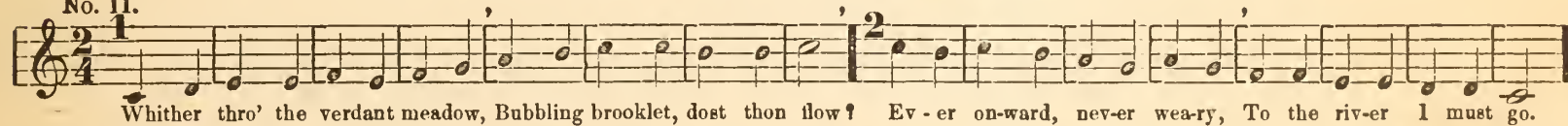
THE SLUR, (—) First by syllable.

No. 10.

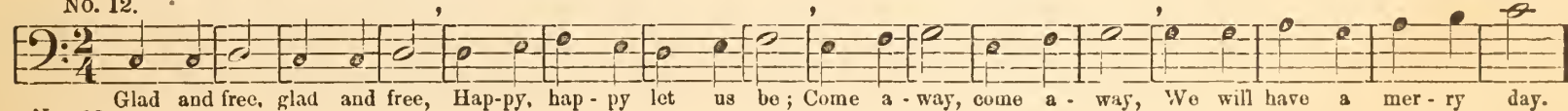


WHITHER THROUGH THE VERDANT MEADOW. Scale. Round in two parts-

No. 11.



No. 12.



No. 13.



No. 14.

SKIPS. ONE, THREE, FIVE, EIGHT.

do re mi re do — mi mi . . . sol sol . . . do . . . sol . . . mi . . . do.
Now let's skip from one to three, three to five, five to eight, eight to five, five to three, three to one, three to one.

No. 15. *Sing 15 and 16 separately, then together.*

Smil-ing May comes this way, Mak-ing all things fresh and gay; Mu-sic floats, soft-est notes, I hear from sweetest wab-lers' throats.

No. 16.

No. 17. *These exercises are said to be in the Key of G, because G is One, or Do. Make no further explanations at present.*

do . . . re . . . do ti do re . . . mi . . . fa mi re mi fa sol fa mi re do do ti la sol la ti do.

No. 18.

THE BRACE.

Each part separately, first.

do . . . ti
Calls the morn-ing to the night, Calls the dark-ness to the light; Shout the mountains to the sea, Hail the year of 'Ju-bi-lee.

do . . . re

No. 19.

Thoroughly learn these intervals.



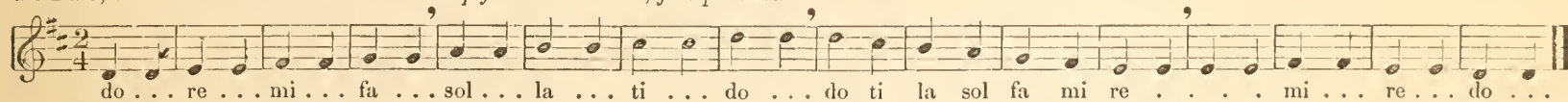
When the win-ter days are coming, When the snow flakes fly around; Hush'd is ev-ery insect's humming, Hush'd is ev-ery woodland sound.

No. 21.



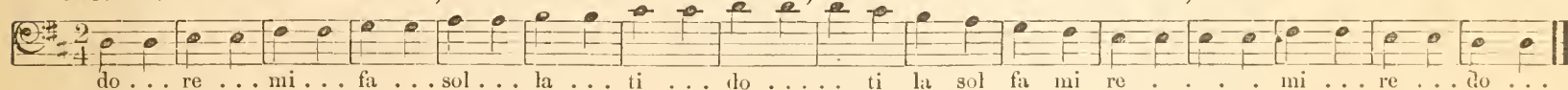
Calls the morning to the night, Calls the dark-ness to the light; Shout the mountains to the sea, Hail the year of ju-bi-lee.

No. 22. Study the following in the key of D, two sharps, F# and C#. Do is in the first space below, and on the fourth line in the Treble. In the Bass, Do is on the third line. Don't stop for reasons now, just practice.



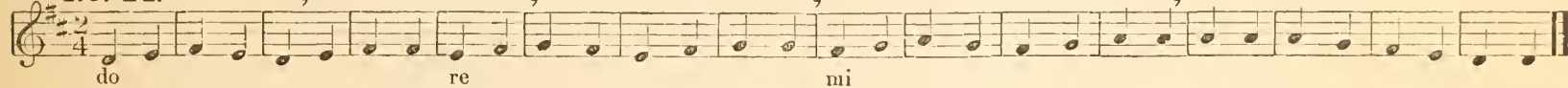
Waves of o-cean, restless e-ver, changing, roll-ing, tran-quil nev-er, Now to dis-tant depths re-treat-ing, On yon cliff in thunder beat-ing.

No. 23.



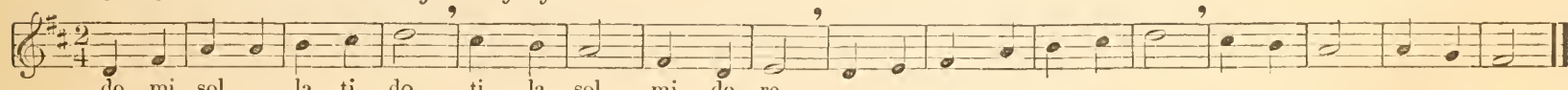
Waves, I pray you, cease the clamor, Answer ye a qui-et dream-er, Straying on the shore de-laying, What is this you're ceaseless say-ing?

No. 24.



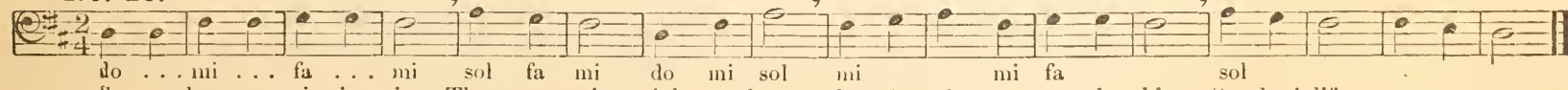
Still they an-swer not, but murmur Cool-ly, all the languid summer; Waves of o-cean, now re-treating, Now the shore in thunder beat-ing.

No. 25. Nos. 25 and 26 may be sung together.

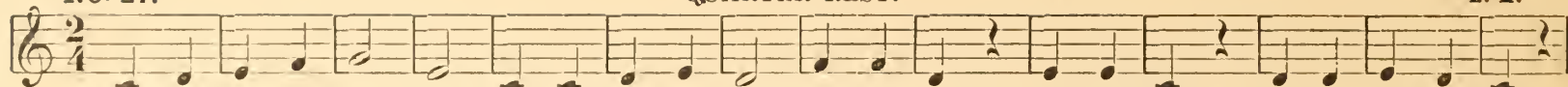


Let our voic-es climb the heights, Then go down to the plain; Mu-sic has its lof-ty flights, Then it floats down a-gain.

No. 26.



So our hap-py spir-its rise, Then a-gain sink so low; In the vale or near the skies, So thro' life on we go



Quar - ter notes and half notes, Give to each their due, Then the test of the Rest, Watch it, you, and you.

No. 28. *First by syllable.*

1. March! march! gai - ly sing! Keep the time, keep the time, Come, come, join the ring, Let your voi - ces with us chime.

2. On! on! gay we go; Ma - ny steps seem as one; Keep time, thus you show How good or - der may be won.

No. 29.

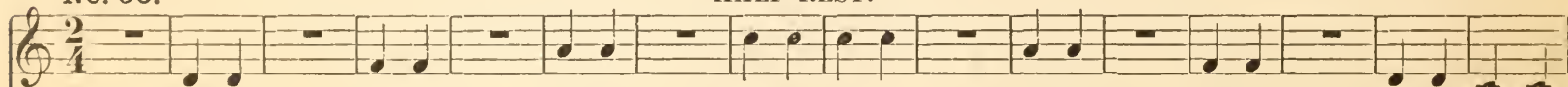


1. Come, now let us rest, Let us si - lence keep; Hark! hark! si - lence keep, Hark! hark! si - lence keep.

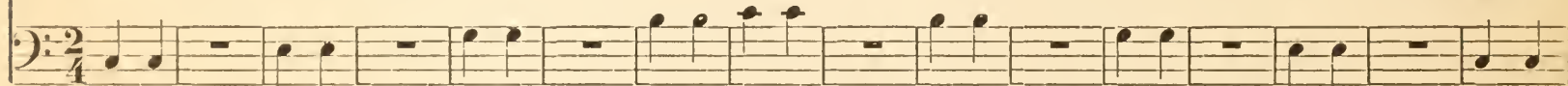
2. Hark! hark! hear the clock! Tick! tick! still and slow; Hark! hark! lit - tle flock; Good night; home we go.

No. 30.

HALF REST.



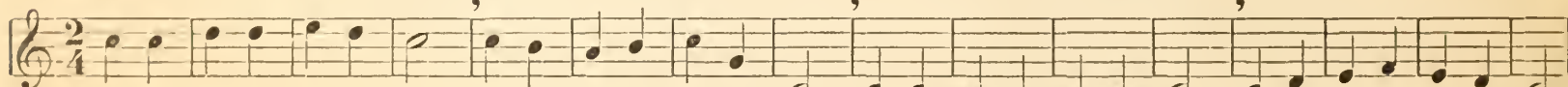
re re fa fa la la do do do do la la fa fa re re do do



do do mi mi sol sol ti ti do do ti ti sol sol mi mi do do

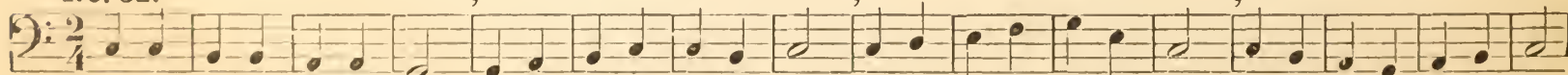
No. 31.

EXTENSION OF THE SCALE BOTH UPWARD AND DOWNWARD.



1 1 2 2 3 2 1 8 7 6 7 8 5 1 8 8 7 7 6 7 8 1 2 3 4 3 2 1
Do . . . re . . . mi re do do ti la ti do sol do . . . ti ti la ti do . . . re mi fa mi re do.

No. 32.

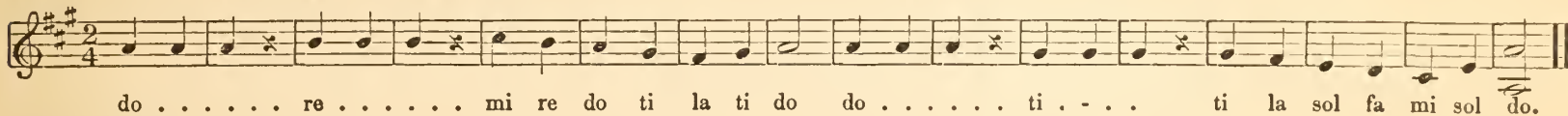


8 8 7 7 6 6 5 5 6 7 8 8 7 8 1 2 3 4 5 3 1 8 7 6 5 6 7 8
Do . . . ti ti la . . . sol sol la ti do . . . ti do . . . re mi fa sol mi do do ti la sol la ti do.

No. 33. *Commencing and ending in perfect unison. The difference between Ladies' and Gentlemen's voices should here be explained.*



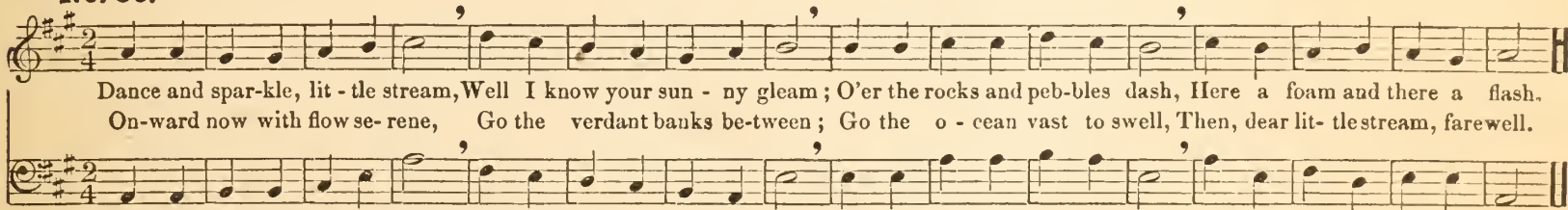
No. 34. *Three sharps. Do is in the second space of the Treble staff, and the first space of the Bass.*



No. 35.



No. 36.



No. 37. *Master these intervals before leaving them.*

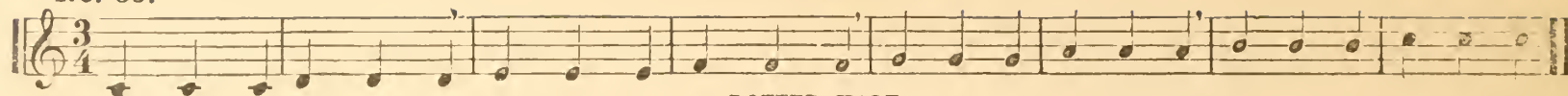


No. 38.



No. 39.

TRIPLE MEASURE.

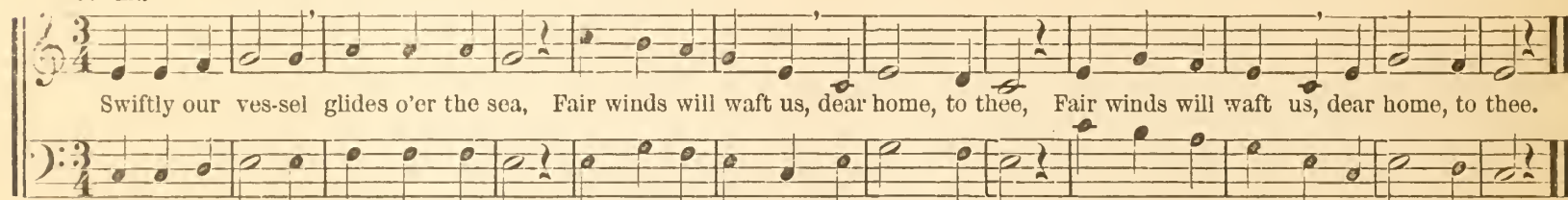


No. 40.

DOTTED HALF.

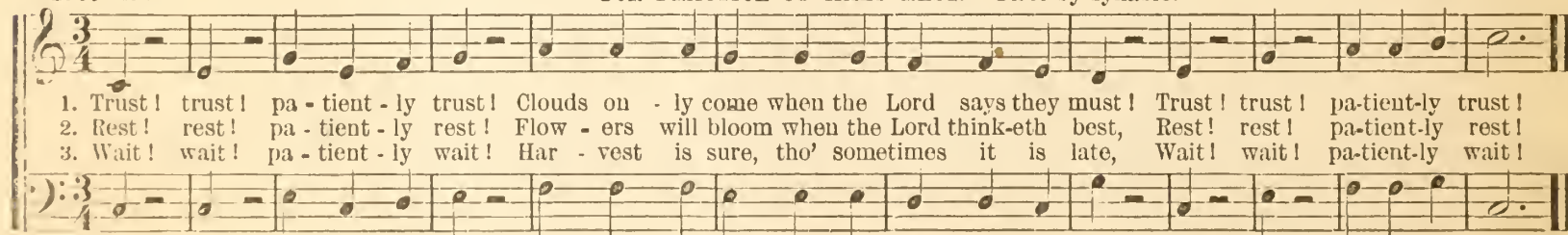


No. 41. First learn each part separately by syllable.

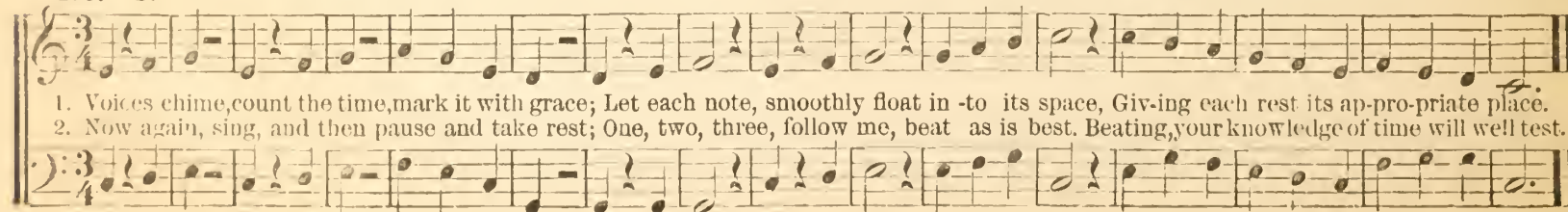


No. 42.

FOR PRACTICE OF HALF REST. First by syllable.



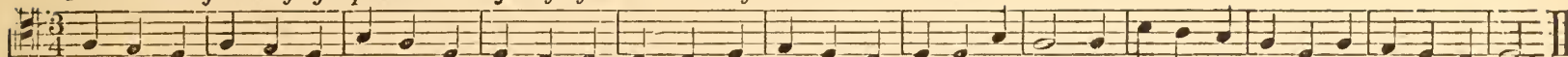
No. 43.



No. 44.

SWEET IS THE SMILE. 8s.

The tenor may be sung by soprano voices by singing it an octave higher than it is written.



1. Sweet is the smile of the pur-ple-eyed morning, Shed soft on the dew-spangled blossoms of May, Shed soft on the dew-spangled blossoms of May.
2 Fair is the moon's sil-ver cres-cent a-dorn-ing The dim west-ern sky at the part-ing of day, The dim western sky at the part-ing of day.

ALTO.

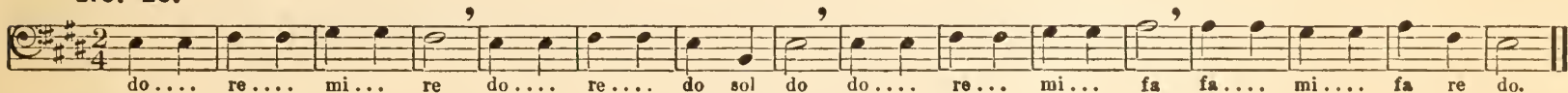


EXERCISE IN E.

No. 45. *One is on the first line of the treble, and third space of the bass.*

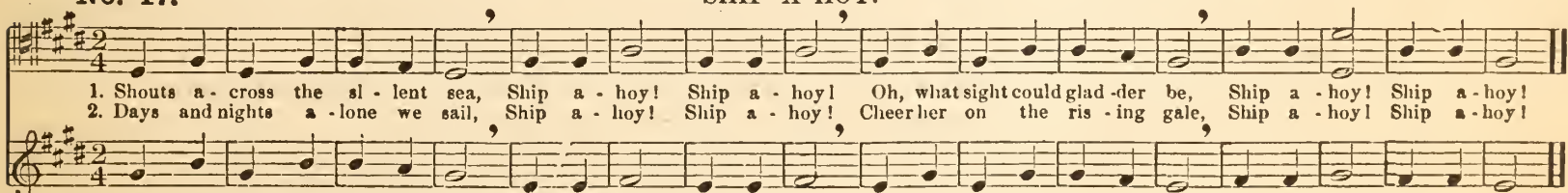


No. 46.



No. 47.

SHIP A-HOY.

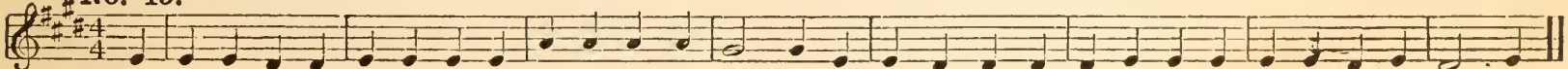


No. 48. *Nos. 48, 49 and 50 may be sung together.*



The morn-ing breaks, Cre-a-tion wakes, The birds are loud-ly sing-ing In leaf-y dells, While ma-tin bells Their cheerful chimes are ring-ing.

No. 49.

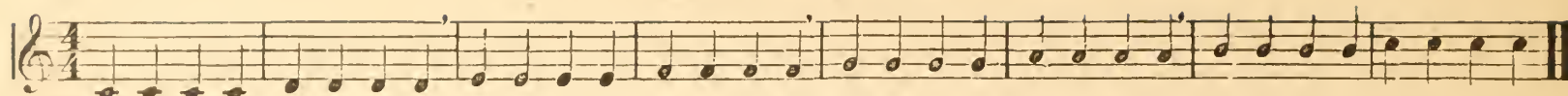


No. 50.



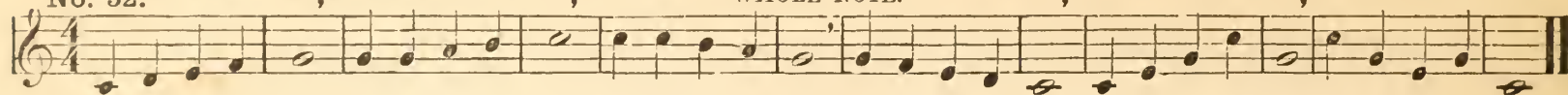
No. 51.

QUADRUPLE MEASURE.



No. 52.

WHOLE NOTE.

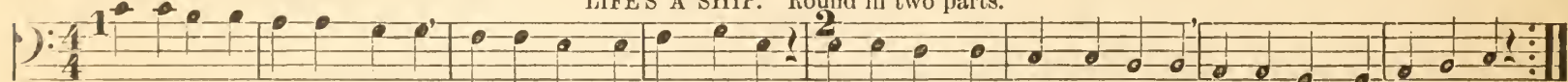


No. 53.



No. 54. First by syllable.

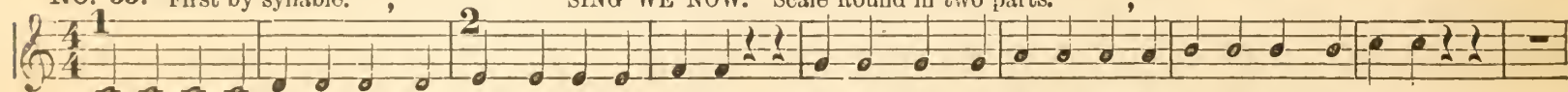
LIFE'S A SHIP. Round in two parts.



Life's a ship in constant motion, Whether high or whether low, Eve-ry one must brave the ocean, Tho' the stormy winds do blow.

No. 55. First by syllable.

SING WE NOW. Scale Round in two parts.

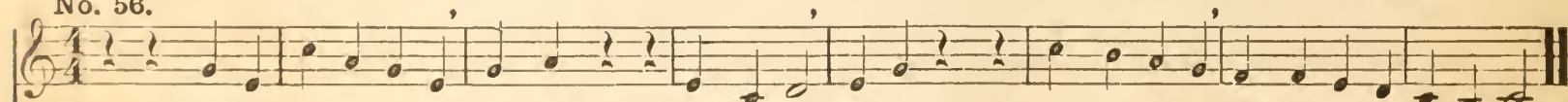


Sing we now in social strain, Our scale in four-part measure, Sing-ing what - so - ev - er way, Will surely prove a pleasure.

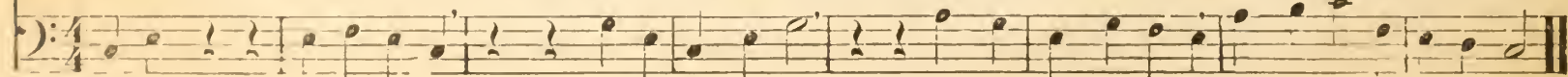


So we sing, and sing a-gain, And then re-peat our singing, Singing once, and singing twice, And still be ev - er singing.

No. 56.



1. Action! ac-tion! all is action, in this restless world of ours; He who would gain health and glory, Must not doze in i-dle bow'rs.
2. Motion! motion! all is motion, Worlds and atoms run their course; Sun's and systems wheel their circles, Guided by an unseen force.



RUSTLING LEAVES.

1 Rus - tling leaves are lightly danc - ing, Danc - ing in the breeze; Dart - ing sun-beams bright-ly glanc-ing, Glanc-ing thro the trees.

2. Gems of crys - tal clear are flash - ing, Flash - ing ra - diant light; Down the hill the brook goes dash-ing, Dash-ing in its flight.

The musical score for 'Rustling Leaves' consists of three staves. The first two staves are for the vocal parts, and the third is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and pleasant, with a clear distinction between the vocal lines and the accompaniment.

ALL YE NATIONS, PRAISE THE LORD.

1. All ye na - tions, praise the Lord, All ye lands, your voic - es raise; Heav'n and earth with one ac - cord, Praise the Lord, for - ev - er praise.

2. Praise Him, ye who know His love, Praise Him from the depths be - neath; Praise Him in the heights a - bove, Praise your Mak - er all that breathe.

The musical score for 'All Ye Nations, Praise the Lord' consists of three staves. The first two staves are for the vocal parts, and the third is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and pleasant, with a clear distinction between the vocal lines and the accompaniment.

PLUCK THE ROSE WHILE YET IT BLOOMS.

EIGHTH NOTES.

1. Pluck the rose while yet it blooms, Now 'tis fresh and bright; Wait not till the mor - row comes, Time is swift in flight, Time is swift in flight.

2. Do the deeds of kind - ness now, Ere to - mor - row's light; What may chance thou canst not know, Time is swift in flight, Time is swift in flight.

3. Would'st thou true enjoyment find? Then do what is right; Ev - er bear - ing in thy mind, Time is swift in flight, Time is swift in flight.

The musical score for 'Pluck the Rose While Yet it Blooms' consists of three staves. The first two staves are for the vocal parts, and the third is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is simple and pleasant, with a clear distinction between the vocal lines and the accompaniment.

EXERCISE IN C.

E. MAJOR.

Ten - ors Ro-bus - to swell and flow, Downward, al-to-geth-er now, Fa mi re do.

Al - to voic-es with Bass-es chime, Mak-ing har - mo-ny sweet-ly grow, Downward, al-to-geth-er now, Fa mi re do.

Now So - pra-nos sing fast and slow, Downward, al - to-geth-er now, Fa mi re do.

Firm and stead-y we beat the time, Down, left, right and up, Now we climb, To the high-er notes as we go,

LESSONS IN F. B-FLAT INSTEAD OF B.

No. 57. *Do is in the first space and on fifth line of the Treble, fourth line in the Bass.*

Do... re... mi... re do ti la sol la ti do... re... mi fa sol la sol fa mi... re do.

No. 58.

Do... re... mi... re do ti la sol la ti do... sol... do re mi fa mi re do sol... do.

No. 59. *Each part separately, first.*

1. Car - ry in thy heart a song, On life's path to cheer thee; Keep it ring - ing all day long, When a cloud comes near thee.

2. In thy heart may sun - shine dwell, And be cloud - ed nev - er; Oth - er hearts shall own the spell, And be blest for - ev - er.

No. 60. *Beginning with a fractional part of a measure.*

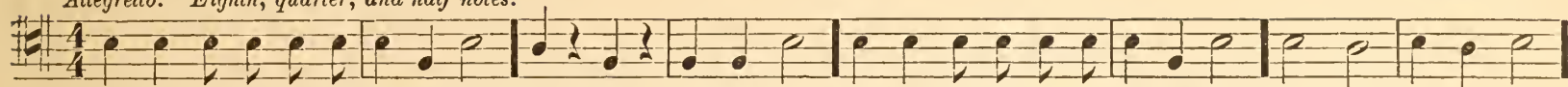
Sol do mi re fa mi sol fa re mi do re ti do la sol mi sol do mi sol mi do sol la fa mi re do sol do

COME, OH, COME WITH ME.

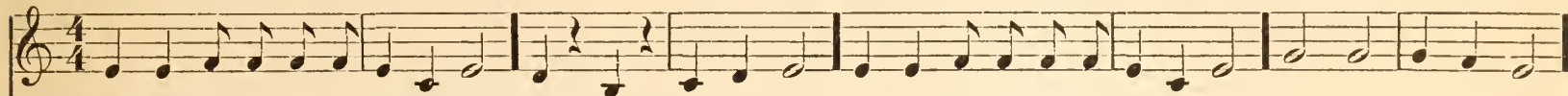
BOAT-SONG.

J. H. TENNEY

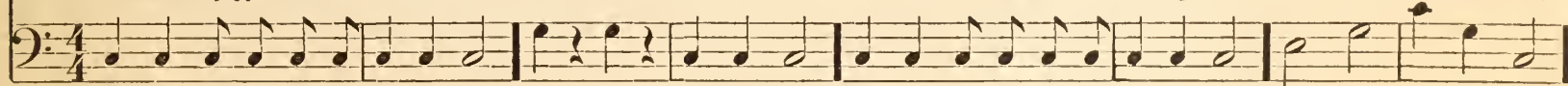
Words by ALDINE S. KIEFFER.

Allegretto. Eighth, quarter, and half notes.

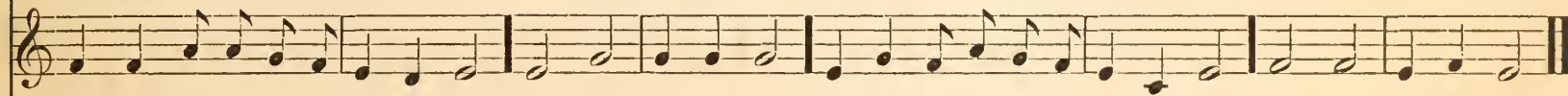
1. While the sil-ver moon is gleaming bright, Come, oh, come with me ; While the waves are tipped with mystic light, Come, oh, come with me ;



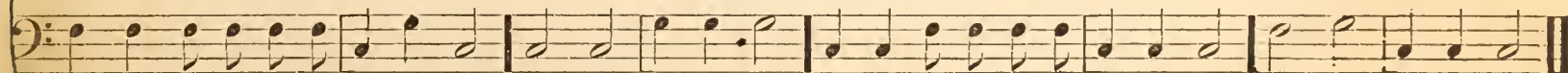
2. Thro' the hap-py hours of ev - en-tide, Come, oh, come with me ; We will drift a-bove the shining tide. Come, oh, come with me ;



And whilst evening bells are peal-ing sweet, O'er the glad blue sea ; Our light bark shall ride the wavelets fleet, Come, oh, come with me.



And while star-beams, shining from above, Kiss the earth and sea, We shall dream a dream of joy and love, Come, oh, come with me.



MANLOW.

Explain piano, pianissimo, mezzo, forte, fortissimo, and other abbreviations.

pp p m p pp p m f ff

1. When in si-lence o'er the deep, Darkness kept its deathless sleep; Soon as God his mandate spoke, Light in wondrous beau - ty broke.

2. Gent - ly glides the stream of time, Oft a - long the flow - 'ry vale; On, im - pet - uous down the cliff, Rush-ing roars when storms assail.

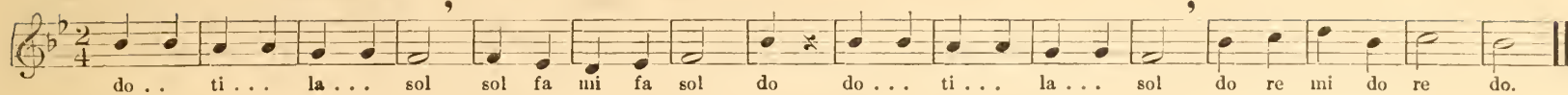
TOULON.

1. Praise to God! im - mor-tal praise, For the love that crowns our days; Bounteous Source of ev-ery joy, Let thy praise our tongues employ.

2. All that spring with bounteous hand Scatters o'er the smil - ing land; All that lib-eral autumn pours From her rich o'er-flowing stores;

3. Lord, for these our souls shall raise Grateful vows and solemn praise; And when ev - ery blessing's flown, Love thee for thy-self a - lone.

LESSONS IN B-FLAT. TWO FLATS, B-FLAT AND E-FLAT.

No. 61. *Do is on the third line of the treble and second line in bass.*

No. 62.

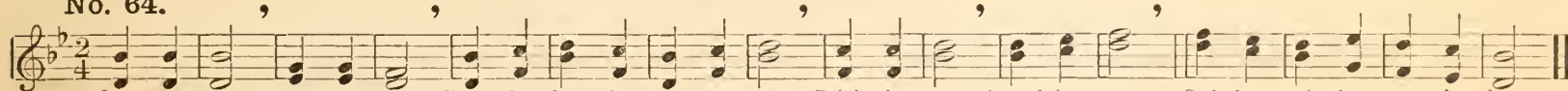


No. 63.

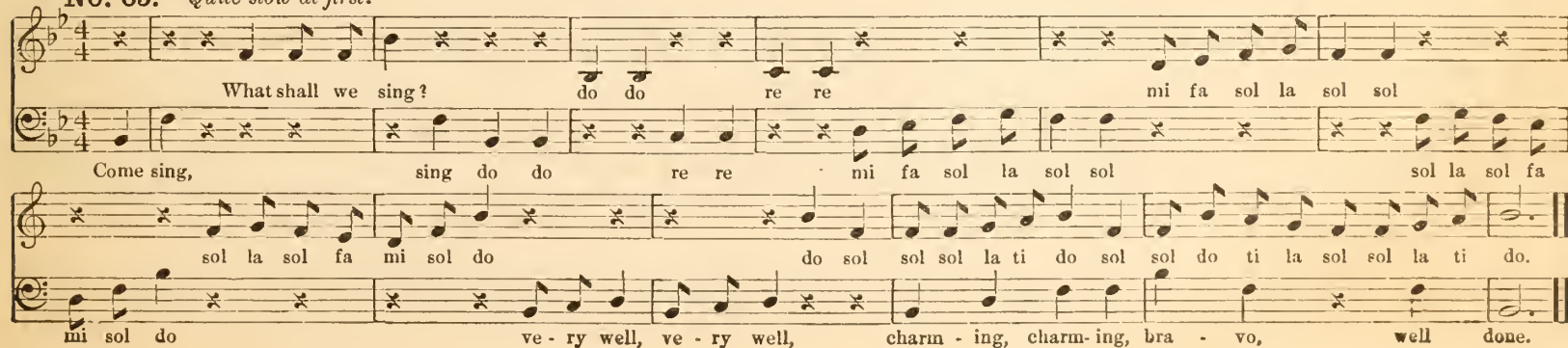


No. 64.

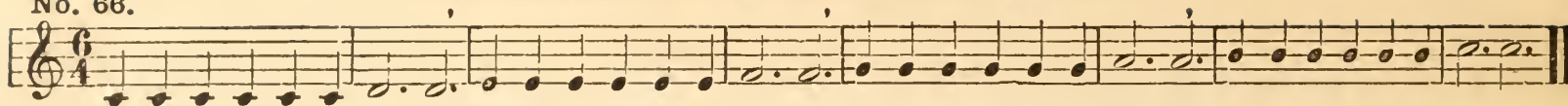
STARRY WAVES.



1. Star - ry waves, star - ry waves, Danc - ing, danc - ing on the sea; Bright - ly come, bound - ing on, Striv - ing, striv - ing to be free.
 2. Night - in - gale! night - in - gale! Chant - ing, chant - ing night and day; Cease a - while, bird of song, Lis - ten, lis - ten to my lay.

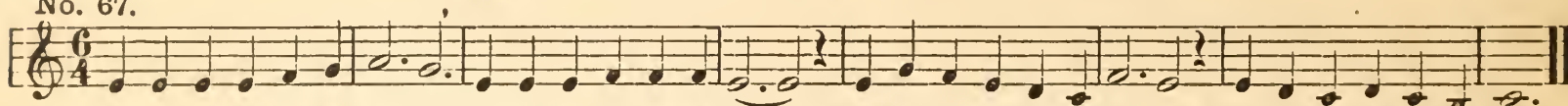
No. 65. *Quite slow at first.*

No. 66.



46 and 47 May be sung together, after each has been learned separately.

No. 67.



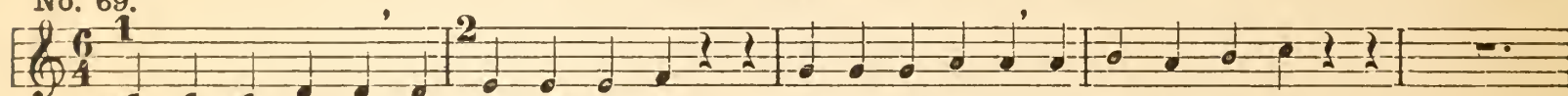
Nature now calm-ly is sleeping, Birds in their bowers are still; Soft-ly the moonlight is keep-ing Watch o'er the far dis-tant hill.

No. 68.



"LET US, DEAR BROTHERS." Round in two parts.

No. 69.



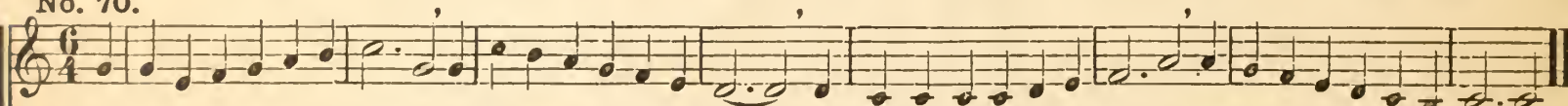
Let us, dear broth-ers, now cheer-ful-ly toil, Nev-er from la-bor, no, nev-er re-coil:

Small Notes for the first part in closing.

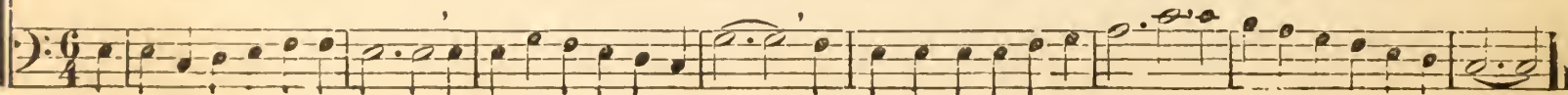


Rich is the treas-ure held out to our view; Stea-di-ly for-ward the prize we'll pur-sue. The prize we'll pursue.

No. 70.

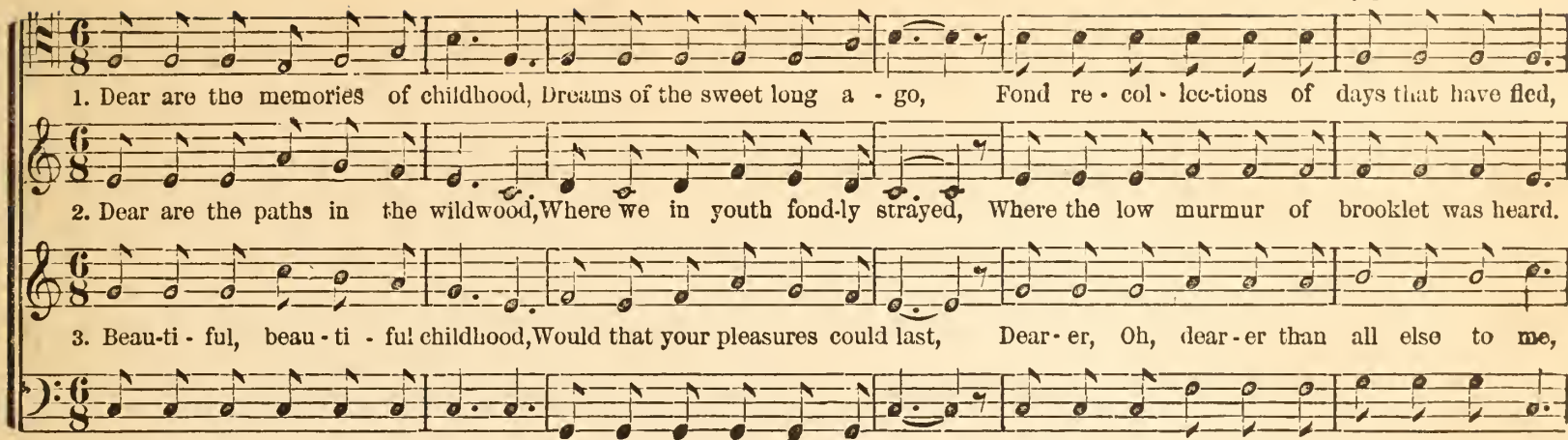


1. My life is a pleasure and blessing, My days are all busy and bright; While health and contentment possessing, New pleasures begin with the light.
2. My cottage is sheltered and sun-ny, A brook round it quiet-ly glides; And gaily the bees seek their honey From flow'rs that bloom on its sides



THE SWEET LONG AGO

E. R. OBER. 25
By permission.



1. Dear are the memories of childhood, Dreams of the sweet long a - go, Fond re - col - loc-tions of days that have fled,

2. Dear are the paths in the wildwood, Where we in youth fond-ly strayed, Where the low murmur of brooklet was heard.

3. Beau-ti - ful, beau - ti - ful childhood, Would that your pleasures could last, Dear-er, Oh, dear-er than all else to me,



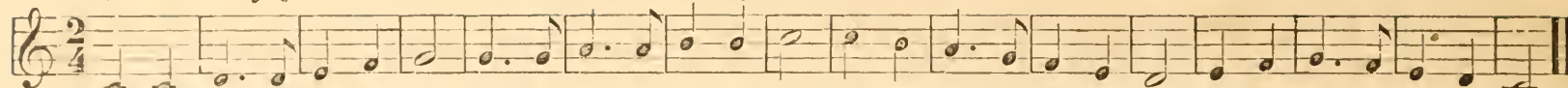
Round me your bright vis-ions throw; Beau - ti - ful dreams, beau - ti - ful dreams, Dreams of the sweet long a - go.

Dart - ing o'er pebbles thro' glade; Beau - ti - ful dreams, beau - ti - ful dreams, Dreams of the sweet long a - go.

Are the sweet dreams of the past; Beau - ti - ful dreams, beau - ti - ful dreams, Dreams of the sweet long a - go.

No. 71. *First by syllable.*

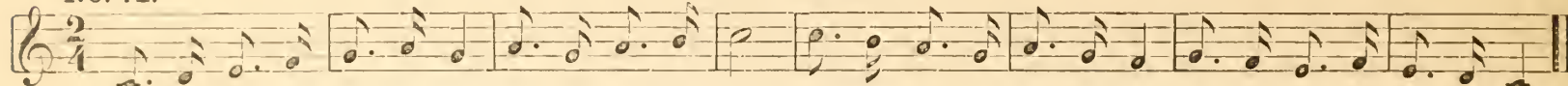
DOTTED QUARTER NOTES.



Calls the morn-ing to the night, Calls the dark-ness to the light; Shout the mountains to the sea, Hail the year of ju-bi-lee.

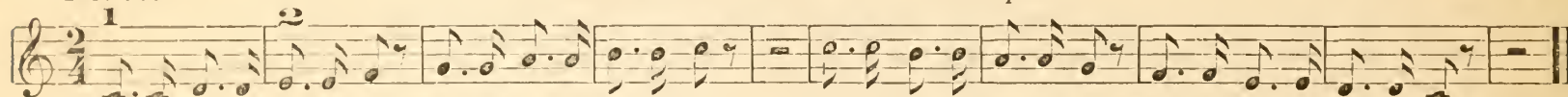
No. 72.

DOTTED EIGHTHS.



La la.

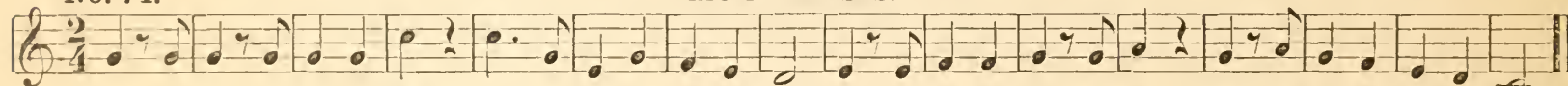
No. 73.

MARCHING ONWARD. *Round in two parts.*

Marching onward will we go, Marching on to meet the foe; Marching on to gain the field, Marching on, we'll nev-er yield.

No. 74.

EIGHTH RESTS.

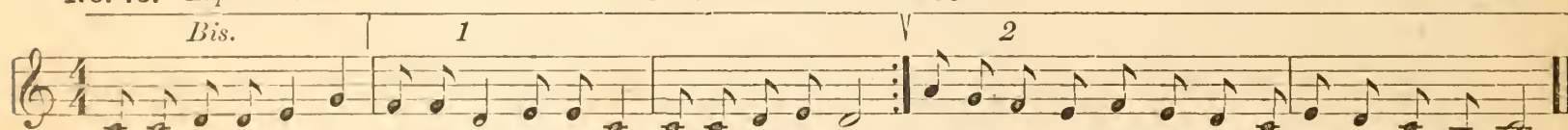


La la.

No. 75. *Explain "Bis."*

MUSIC WHAT A TREASURE.

E. M.



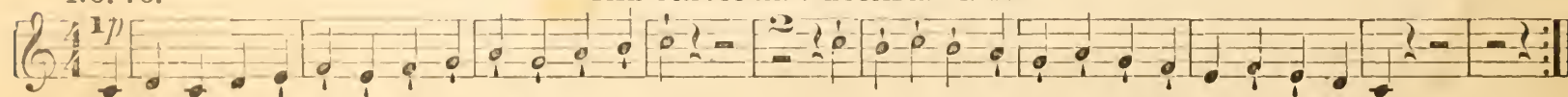
Mus-ic what a treas-ure! Keep in time, sing in rhyme, go-ing fast and slow. Pass-ing o-ver measures two, When lo! the end we view.

Sing-ing what a pleas-ure;

This first phrase repeating!

Ere our song completing,

No. 76.

THE PRISONER'S ESCAPE. *Round.*

Step soft-ly lest the guard should hear, And he our way pursuc.

Step soft-ly, hush! our foes are near, And we are faint and few.

COME TO THE HILLS.

L. O. F.

27

No. 77. Sixteenth Notes.

1. Come where the sun-light sleep - eth, Come to the mountain's brow. Come where the heath-er bloom - eth, With soft and pur - ple glow.

2. There let us roam to-geth - er, Gaze on the dis - tant hills, Come where the heath-er bloom - eth, And roam the hills with me.

Come, come, come, come, Come roam the hills with me, Come, come, come, come, Come roam the hills with me.

Come, come, come, come, Come roam the hills with me, Come, come, come, come, Come roam the hills with me.

No. 78.

IF A BODY MEET A BODY. Round.

If a bo - dy meet a bo - dy coming thro' the rye, If a bo - dy kiss a bo - dy, need a bo - dy cry!

Er - 'rv las - sie has her lad - die, None they say have I, But all the lads they smile at me, when com - ing thro' the rye.



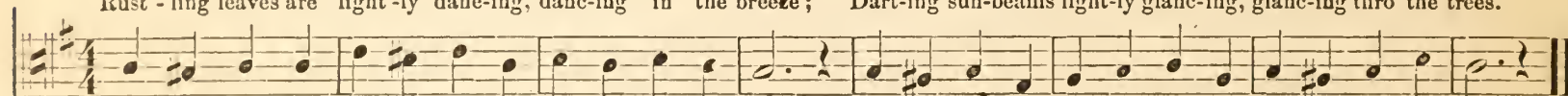
Do mi sol fi sol fa mi ri mi sol do la sol mi re re di re mi fa sol la ti do sol fi sol fa re do.
No. 79. $\flat 7$, $\flat 6$ and $\flat 5$.



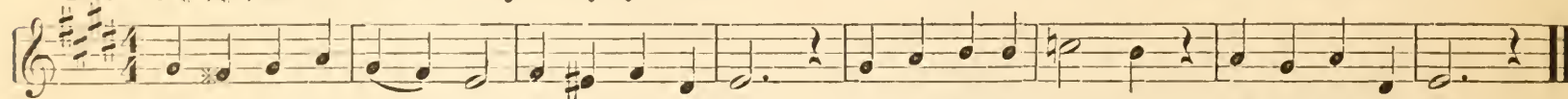
Do mi sol — la se la sol le sol le sol ti do do ti do re me me re re mi fa re do ti do.
No. 80. #4, #2, and #1 in G.



Sol fi sol do mi ri mi do re di re do ti fa mi fa re mi fa sol mi fa mi fa ti do.
Rust - ling leaves are light - ly dane-ing, dauc-ing in the breeze; Dart-ing sun-beams light-ly glanc-ing, glanc-ing thro' the trees.

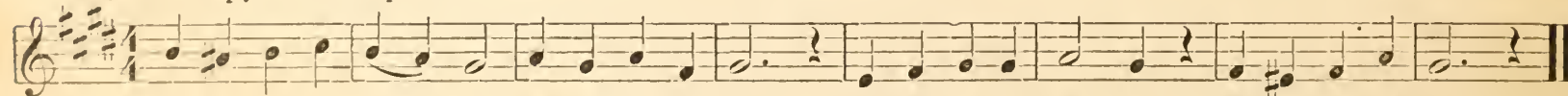


mi ri mi — sol fi sol mi fa mi fa mi re re di re ti do re mi do re di re fa mi.
No. 81. #2, #1, and $\flat 6$. 81 and 82 may be sung together.



Mi ri mi fa mi re do re di re ti do mi fa sol sol le sol fa me fa ti do.
Fruit-ful fields are wav - ing, With the yel - low grain, Peace-ful herds are graz - ing On the ver-dant plain.

No. 82. Sharp four and sharp one.



Sol fi sol la sol fa mi fa mi fa re mi do re mi mi fa mi re di re fa mi.
No. 83. Sharp two, sharp four, sharp one, flat three, and flat six.



Do ti do re mi ri mi fa sol fi sol mi re di re do ti do re me me re do sol sol le sol la ti do.
Give me songs, when sunny pleasure fills my heart with joy and light; Soothe me with a sad-der measure, In the gloom of sor-row's night

No. 85. E MINOR, *relative to G Major.*

Voic-es loved have ceased to call, Thro' the old fa-mil-i-ar hall; Shad-ows deep'ning in their gloom, Fall a-round my childhood's home.

COME, THE SUMMER IS HERE. (*Round.*)

No. 87. F-SHARP MINOR, *relative to A Major.*

No. 88. D MINOR, *relative to F Major.*

THOU POOR BIRD. (*Round in two, three, or four parts.*)

No. 89. G MINOR, *relative to B-flat Major.*

No. 90.

UP IN THE MORNING. (*Round in four parts.*)

Up in the morn-ing, While day is break-ing, Ring the bell. { Quick-ly wak-en from your dream-ing, } Ding,dong,ding,dong, ding,dong,ding,dong.
No. 91. C MINOR, *relative to E-flat Major.* { In the east the day is gleam-ing. }

la si la fa mi si la fa fa mi mi re do ti ti ti do do re re mi si la si la fa mi si la.
Broth-ers, sis - ters, join our hands, Toil to- geth-er o'er the sands; Bind our hearts in friendship sweet, Let the us - ion be com-plete.

MUSCLE BREAKERS.

No. 92.

Moderately at first, then with the greatest rapidity possible.

1. Pe - ter Pi - per pick'd a peck, a peck of pie - kle peppers; Yes, Pe - ter Pi - per pick'd a peck, a peck of pickle pep - pers.

2. Ample, stee - ple, tri - ple, topple, am - ple steeple, tri - ple, Yes, am - ple, steeple, tri - ple, topple, ample, steeple, tri - ple.

3. Rings, wrongs, hangs, songs, rings, wrongs, hangs, songs, rings, wrongs, hangs, songs, rings, wrongs, Yes, rings, wrongs, hangs songs, rings, wrongs, &c.

4. Blame, bleed, blow, blest, blame, bleed, blow, blest, blame, bleed, blow, blest, blame bleed, Yes, blame, bleed, blow, blest, blame, bleed, blow, blest, &c.

5. Claim, clean, clime, close, claim, clean, clime, close, claim, clean, clime, close, claim, clean, Yes, claim, clean, clime, close, claim, clean; clime, close, &c.

mp *Repeat f*

Pe - ter Pi - per pick'd a peck, a peck of pie - kle peppers, Pe - ter Pi - per pick'd a peck, a peck of pie - kle pep - pers.

Ample, stee - ple, tri - ple, top - ple, am - ple, stee - ple, tri - ple, am - ple, stee - ple, tri - ple, top - ple, am - ple, stee - ple, tri - ple.

A - ble, fee - ble, bi - ble, dou - ble, a - ble, fee - ble, bi - ble, a - ble, fee - ble, bi - ble, dou - ble, a - ble, fee - ble, bi - ble.

Cradle, sad - dle, i - dle, bri - dle, cradle, sad - dle, i - dle, era - dle, sad - dle, i - dle, bri - dle, era - dle, sad - dle, i - dle.

Twiddle, twaddle, twid - dle, twaddle, twiddle, twad - dle, twid - dle, twid - dle, twad - dle, twid - dle, twad - dle, twid - dle, twad - dle, twid - dle.

KEY OF G.

When a new Key is introduced, its pitches will be represented in scale form; and it would be well for teachers not only to question the class in regard to them, but to have the class sing by letter, syllables and numerals until they are well fixed in the mind.

SCALE IN G.

G A B C D E F# G F# E D C B A G. G A B C D E F# G F# E D C B A G

do re mi fa sol la ti do ti la sol fa mi re do. do re mi fa sol la ti do ti la sol fa mi re do.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1. 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

No. 93. *Sing parts separately; then together.*

Do . re . . do re me fa mi re do re mi fa mi re do ti la . . . ti do re mi re do.

No. 94.

Do . ti . . la sol do re do ti la sol do re do ti la sol fa . . . sol la ti do sol do.

No. 95. *Practise each part separately, then sing the three parts together.*

mi . re mi . . . fa sol fa mi re mi re mi fa mi fa sol . . . fa mi fa mi re mi

Glad and free, glad and free, Hap-py, hap-py let us be; Come a - way, come a - way, We will have a mer-ry day.

No. 96.

Glad and free, glad and free, Hap-py, hap-py let us be; Come a - way, come a - way, We will have a mer-ry day.

No. 97.

Glad and free, glad and free, Hap-py, hap-py let us be; Come a - way, come a - way, We will have a mer-ry day.

do sol mi sol do do re mi fa sol sol sol do sol mi sol do do re mi fa sol sol fa re mi.

do sol mi sol do ti do do ti ti do sol mi sol do do ti do la sol sol.

do sol mi sol do re mi fa sol la sol fa mi mi re re fa mi re do sol mi sol do re mi fa sol la sol fa mi re ti do.

do sol mi sol do fa mi re do sol do sol mi sol do fa mi re do fa sol do.

No. 99.

SOLFEGGIO.

do ti do re do ti ti re do ti do mi re mi sol sol sol . . . fa la sol fa mi re do.

mi sol sol sol . . . do do ti sol ti do do ti do la re do la sol sol sol.

do re mi fa mi re re fa mi re mi sol sol do re mi sol fa mi re fa mi re do ti do.

do sol do ti do sol do do sol la ti sol do sol do mi re do fa re mi fa sol sol do.

No. 100.

LOVE YOUR NEIGHBOR. *Round in two parts.*

1 2 *Small notes for closing first part.*

Love your neigh - bor, Live by la - bor; Would you pros - per, that's the way.

IF THE COUNTRY. *Round in two parts.*

1 2

If the country I'm to show, Thou must to the housetop go. If the country I'm to show, Thou must to the housetop go.

No. 101.

PLEASANT SMILES.

TENORS. SOPRANOS. ALTOS. BASSES.

1. Pleasant smiles and glances bright, Are like pure and fragrant flow'rs Shedding round their living light, Cheering ma - ny wea - ry hours.
 3. Deeds of kindness, done in love, Diamonds are in set - tings rare; In the realms of bliss a - bove, These the gems the blessed wear.

2. Words of love from hearts sincere, In this world of care and woe, Are like springs in des - erts drear, Giv - ing life wher - e'er we go.

4. Let us cher - ish them with care, Looks and words, and deeds of love, Each his brother's bur - den bear, Trav'ling to the home a - bove.

No. 102.

Now let us all agree, We'll see, we'll see, Do mi, Re fa.

This is the key of G, of G, Now, let us all agree; We'll see, we'll see, we'll see! Then follow, follow me. Do mi, do mi, Re fa, re fa,

Not so fast! I'm quite lost, with your Mi! O my eyes! I can't see, For you sing too fast for me. Fa mi

Mi sol la sol fa mi re. Not so fast! I'm quite lost, with your Do and your Re and your Mi, For you sing too fast for me.

O, Wait, I pray! Now, Wait, I say! Oh, this glee's too much for me, for me! Oh, this glee's too much for me!

re, Ha ha ha ha! Sol fa mi, Ha ha ha ha! How I love to sing this glee! How I love to sing this glee!

O, wait, I pray! Now, wait, I say! Oh, this glee's too much for me, for me! Oh, this glee's too much for me!

No. 103.

KEY OF D.

SCALE IN D.

D E F# G A B C# D C# B A G F# E D
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
do re mi fa sol la ti do ti la sol fa mi re do

SCALE IN D.

D E F# G A B C# D C# B A G F# E D
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1
do re mi fa sol la ti do ti la sol fa mi re do

No. 104.

Do... re... mi... re... mi fa sol... la ti do... ti la sol fa mi re... mi re do ti la ti do.
Lives of great men all re-mind us, We can make our lives sub-lime; And, de-part-ing, leave be-hind us Footsteps in the sands of time.

No. 105.

Do... ti... do... re... do re mi... fa mi re re mi fa... mi fa sol... sol fa mi re do ti do.

No. 106.

EXERCISE IN D.

Now we've reach'd the scale of D, Sing it af-ter, af-ter me; Give each quar-ter note its due, Sing each tone both firm and true.
Do re mi fa sol do ti la sol fa me
No, no, no, that's not dol Why do you tor-ment me so? Start not with up-per do,
la sol fa mi re do do re re mi fa sol la ti do.
But rath-er sing with me; Do not hur-ry, Do not wor-ry, Now suc-cess we see.

No. 106.

SOLFEGGIO.

sol fa sol do . sol la la sol.

do do do ti do ti . . do re mi mi fa fa mi re mi.

mi mi sol . . la sol fa mi re . . . mi fa sol do re . . do ti do.

do do re mi mi fa mi re do sol do do . . fa . . sol sol do.

No. 107.

SOLFEGGIO.

sol sol sol sol fa fa fa sol la ti do sol sol sol sol do do la la do do sol fa mi.

mi . . fa fa . . mi . . fa . . la sol fa mi do do ti do re do mi sol fa . . mi re ti do.

do . . ti re . . do sol la . . do ti la sol mi do re mi fa mi sol do re do la sol fa re do.

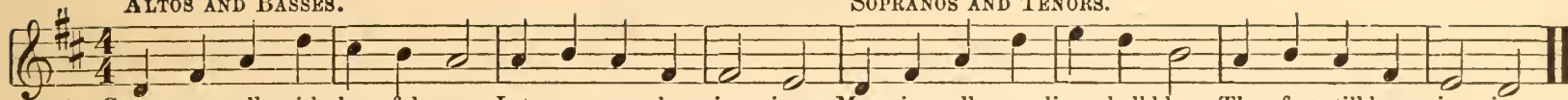
do re ti do . . fa do . . mi sol do do mi fa fa sol la ti do.

CHEERFULNESS.

37

ALTOS AND BASSES.

SOPRANOS AND TENORS.

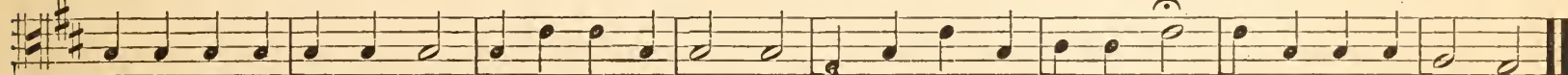


1. Come ; come all with cheer-ful-ness, Let your songs be sing - ing, Mus - ic all your lives shall bless ; Therefore still keep sing - ing.
 2. When good hu - mor flies a way, Then comes care and sad - ness ; Quick - ly sing a cheer - ful lay ; All will soon be glad - ness.

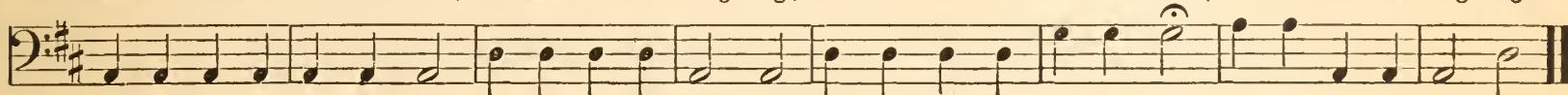
CHORUS.



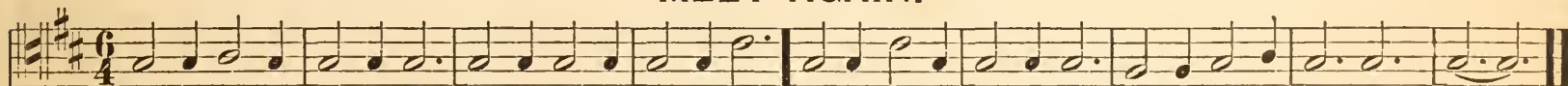
1. Sing-ing smoothes the rugged way Thro' this vale of sor - row ; Sing - ing cheers the dark - est day, Brings the bright - est mor - row



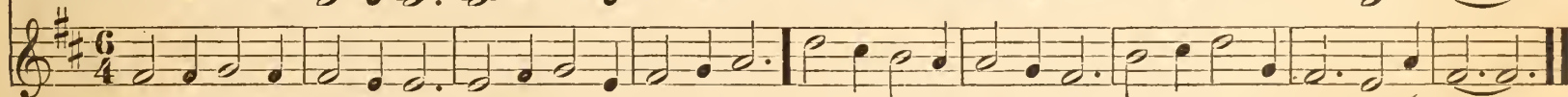
- 2 Mu - sic cheers the dark - est hours, Peace and com - fort bring - ing ; What the dew is to the flowers, To the soul is sing - ing.



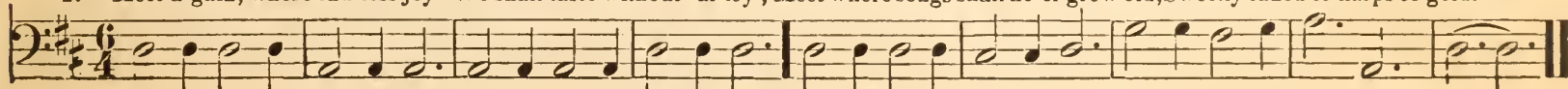
MEET AGAIN.



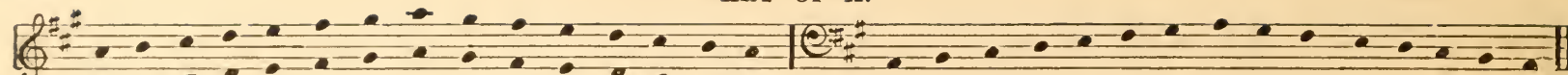
1. Meet a - gain, when life is o'er, Meet a - gain to part no more ; How it cheers the drooping heart, When from friends we're called to part.



2. Meet a - gain, where end - less joy We shall taste without al - loy ; Meet where songs shall ne'er grow old, Sweetly tuned to harps of gold.



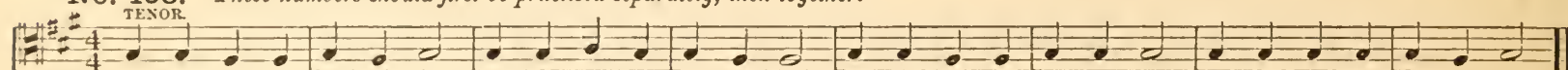
KEY OF A.



A B C \sharp D E F \sharp G \sharp A G \sharp F \sharp E D C \sharp B A A B C \sharp D E F \sharp G \sharp A G \sharp F \sharp E D C \sharp D A.
 do re mi fa sol la ti do ti la sol fa mi re do do re mi fa sol la ti do ti la sol fa mi re do.
 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

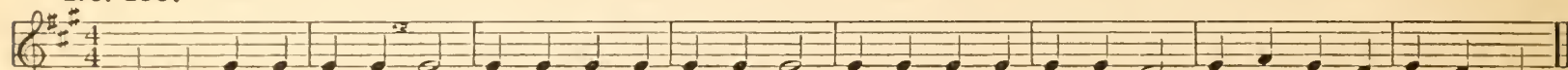
No. 108. *These numbers should first be practised separately; then together.*

TENOR.



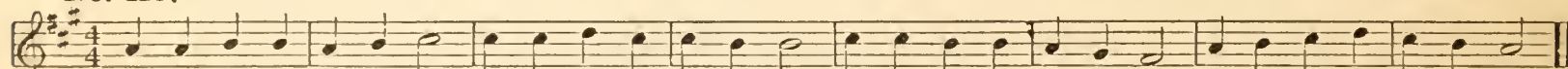
do . . . ti . . . do ti do do . . . re do . . . ti . . . do . . . ti . . . do ti do.

No. 109. ALTO.



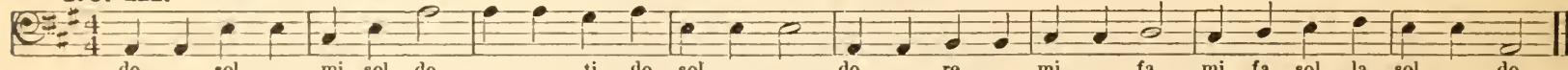
mi . . . sol fa sol la sol fa sol fa mi.

No. 110. SOPRANO.



do . . re . . do re mi fa mi . . re . . mi . . re . . do ti la do re mi fa mi re do.

No. 111. BASS.



do . . sol . . . mi sol do ti do sol . . . do . . re . . mi . . fa mi fa sol la sol . . do.

No. 112.

SOLFEGGIO.

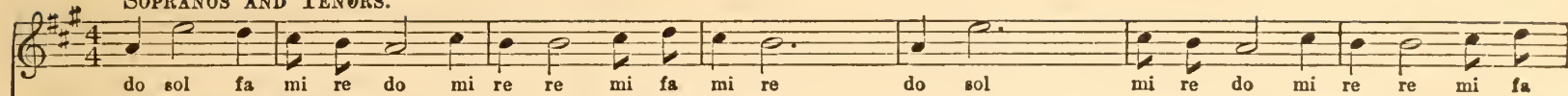


sol sol do do do ti do re do ti re ti do sol do do fa mi re do.
 mi mi sol sol sol sol sol sol mi mi fa la sol fa mi.
 sol do re mi mi re mi fa mi re fa re mi do sol la re do ti do.
 do do do do sol sol . . do fa re sol sol do.

No. 113.

SOLFEGGIO IN TWO PARTS.

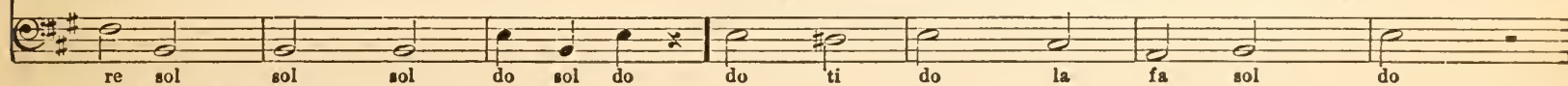
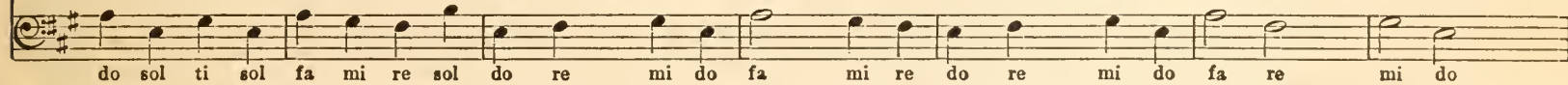
SOPRANOS AND TENORS.



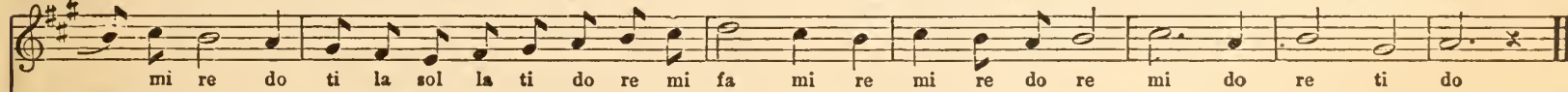
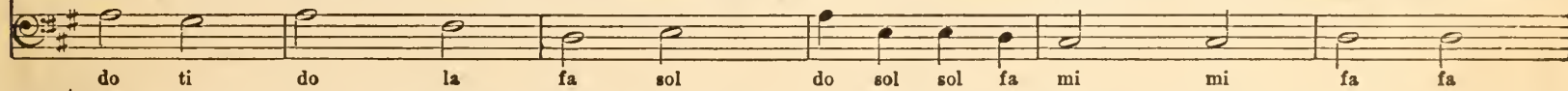
ALTOS AND BASSES.



KEY OF E.



KEY OF A.



HARK! WHAT MEAN THOSE HOLY VOICES.

SOPRANOS. ALTOS. TENORS. BASSES.

1. Hark! what mean those ho - ly voic - es, Sweet - ly sound - ing from the skies? Lo! th'an - gel - ic host re - joic - es, Heav - en - ly hal - le - lu - jahs rise.
 3. Peace on earth, good will from heav - en, Reaching far as man is found; Souls re - deem - ed sins for - giv - en, Loud our an - gel harps shall sound.

2. Hear them tell the won - drous sto - ry, Hear them chant in hymns of joy; Glo - ry in the high - est, glo - ry, Glo - ry be to God most high.

4. Christ is born, the great A - noint - ed, Heaven and earth His prais - es sing! Oh, re - ceive whom God ap - point - ed For our Proph - et, Priest, and King!

5. Haste, ye mor - tals to a - dore Him, Learn His name and taste His joy; Till in heaven ye sing be - fore Him, Glo - ry be to God most high!

THE SNOW.

1. See the snow come and go, Whist - ling round and round; Fly - ing fast, flit - ting past, Flut - t'ring to the ground.

1. See the snow come and go, Whist - ling round and round; Fly - ing fast, flit - ting past, Flut - t'ring to the ground.
 2. Life is so, youth like snow, Whirls in ed - dies past; Age comes on, creep we down To the ground at last.

2. Life is so, youth like snow, Whirls in ed - dies past; Age comes on, creep we down To the ground at last.

1. Flut - t'ring to the ground.
 2. To the ground at last.

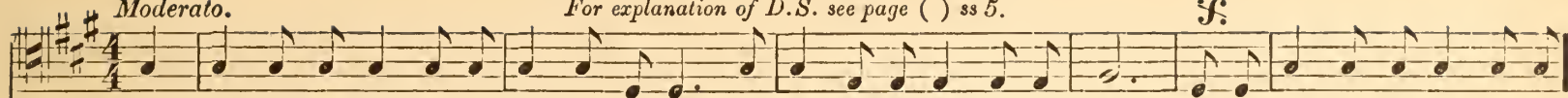
MY OWN NATIVE LAND.

41

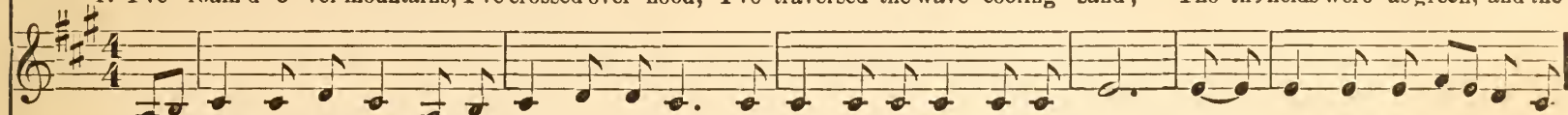
Moderato.

For explanation of D.S. see page () 33 5.

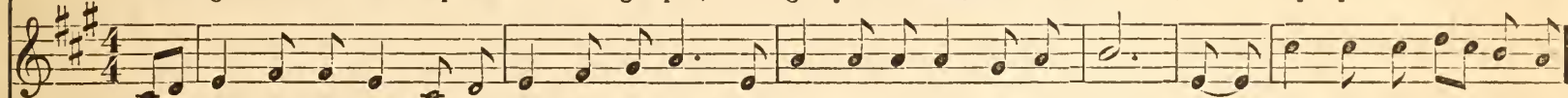
f



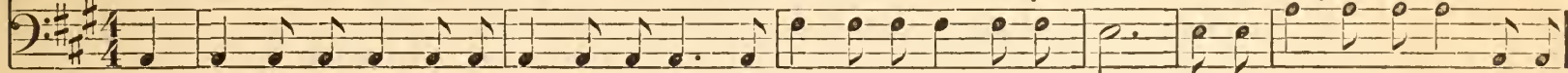
1. I've roam'd o-ver mountains, I've crossed over flood, I've traversed the wave cooling sand; Tho' the fields were as green, and the



2. The right hand of friend-ship how oft have I grasped, And bright eyes have smiled and look'd bland; Yet hap - pi - er far were the

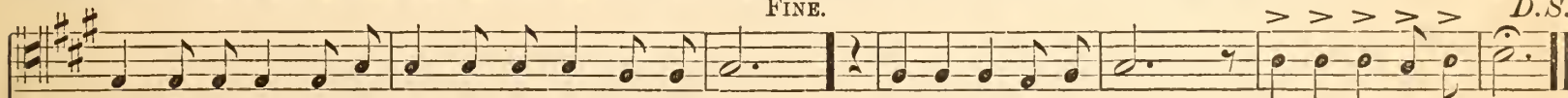


3. Then hail, dear Co-lum-bia, the land that we love, Where flour-ish-es Lib-er-ty's tree; 'Tis the birthplace of free-dom, our



FINE.

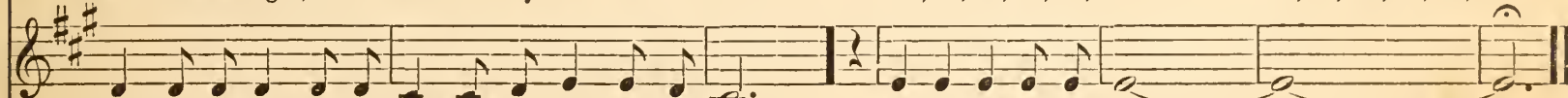
D.S.



moon shone as bright, Yet it was not my own na-tive land.

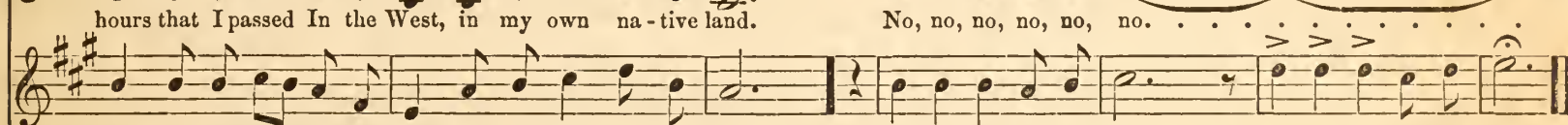
No, no, no, no, no, no.

No, no, no, no, no, no.



hours that I passed In the West, in my own na-tive land.

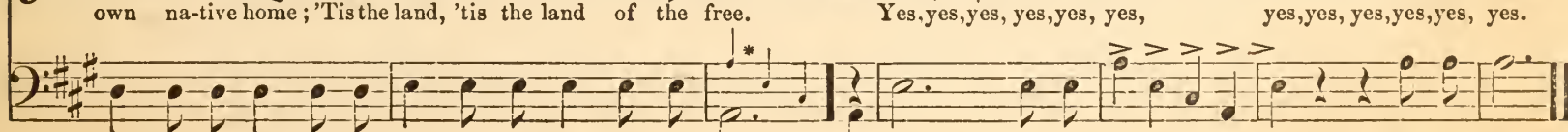
No, no, no, no, no, no.



own na-tive home; 'Tis the land, 'tis the land of the free.

Yes, yes, yes, yes, yes, yes,

yes, yes, yes, yes, yes, yes.



no, no, no, no, no, no.

No, no, no, no, no, no, no,

no, no, no.

yes, yes, yes, yes, yes,

Yes, yes, yes, yes, yes, yes.

KEY OF E.

E F# G# A B C# D# E D# C# B A G# F# E.
do re mi fa sol la ti do ti la sol fa mi re do.
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.

E F# G# A B C# D# E D# C# B A G# F# E.
do re mi fa sol la ti do ti la sol fa mi re do.
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.

No. 114. 114 and 115 may be sung together.

do . ti . . do re mi mi fa sol mi fa mi re mi fa sol sol la ti do ti la sol fa mi re do.

No. 115.

do do re . . do sol do do re mi do re do sol do re mi mi fa re do sol fa mi re do sol do.

No. 116.

SOLFEGGIO.

sol sol sol sol sol la sol sol sol sol la do sol la sol fa mi re mi.

do do re mi fa mi re do ti do do do do do la sol sol sol.

mi mi sol sol sol fa mi re mi fa fa mi mi mi re do ti do.

do do do do fa sol sol do fa fa do do do fa sol sol do.

No. 117.

SOLFEGGIO.

mi fa sol sol . . . sol do sol do . . . sol . . . sol do do . . . sol sol sol fa mi.

do do do re mi do mi . . . fa mi do ti do re mi fa sol la sol fa mi re do ti do.

do re mi mi fa sol mi sol do la sol mi re mi fa sol la ti do ti la sol fa mi re do.

do do do . . . do do sol fa mi re do . . . fa . . . sol sol do.

No. 118.

SOLFEGGIO.

mi mi sol sol . sol re sol sol sol sol sol sol sol la ti do do sol . . sol mi.

do do ti do . ti . . . do fa mi re mi . mi mi fa sol la sol fa mi do mi re do ti do do.

do do re mi . re sol fa mi sol sol la ti do ti la sol mi sol fa mi re mi do.

do do sol do do sol . . do re do ti do do do do re mi fa fa sol sol . . do do.

BEAUTY EVERYWHERE.

MRS. M. W. HACKLETON.

1. There is beau - ty in the for - est, Where the trees are wav - ing fair, There is beau - ty in the mead - ow,

2. There is beau - ty in the foun - tain Sing - ing gai - ly at its play, While the rain - bow tints are glit - t'ring

3. There is beau - ty in the bright - ness Beam - ing from a lov - ing eye, In the warm blush of af - fee - tion,

Where the wild flow'rs scent the air, There is beau - ty in the sun - light, And the soft blue beams a - bove;

On the sil - ver shin - ing spray; There is beau - ty in the stream - let Mur - n'ring soft - ly thro' the grove;

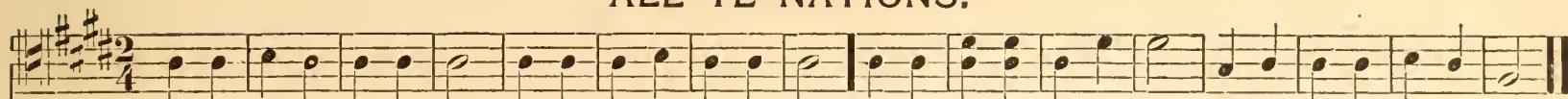
In the tear of sym - pa - thy, In the sweet low voice whose ae - cents The fond spir - it's glad - ness prove;

Oh, the world is full of beau - ty, When the heart is full of love! Oh, the world is full of beau - ty, When the heart is full of love!

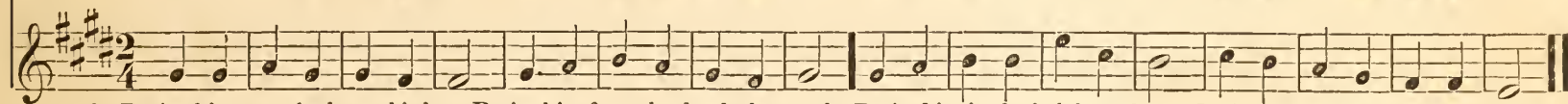
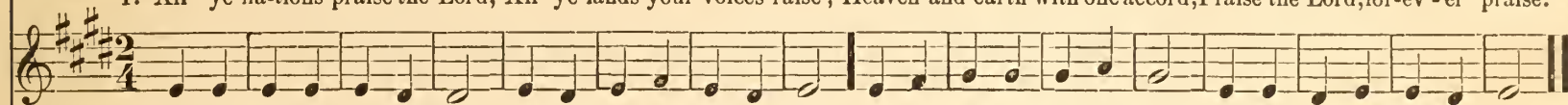
Oh, the world is full of beau - ty, When the heart is full of love! Oh, the world is full of beau - ty, When the heart is full of love!

Oh, the world is full of beau - ty, When the heart is full of love! Oh, the world is full of beau - ty, When the heart is full of love!

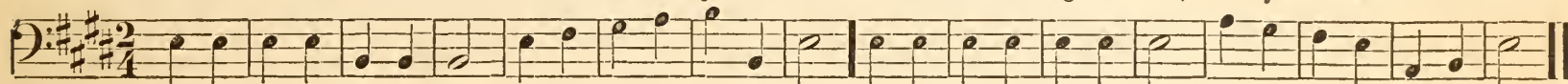
ALL YE NATIONS.



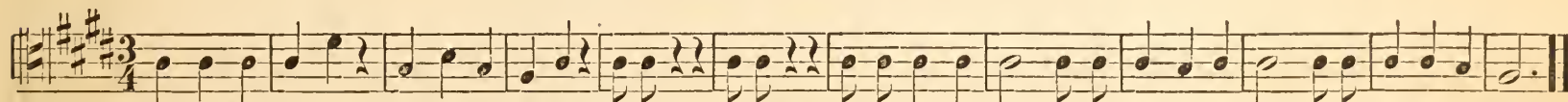
1. All ye na-tions praise the Lord, All ye lands your voices raise ; Heaven and earth with one aceord, Praise the Lord, for-ev - er praise.



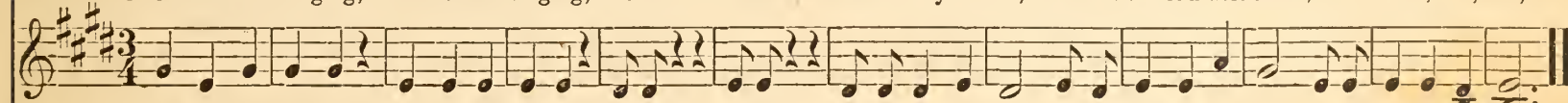
2. Praise him, we who know his love, Praise him from the depths be-neath ; Praise him in the heights a-bove, Praise your Maker all that breathe.



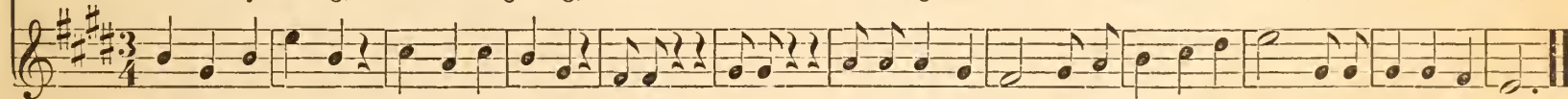
SWEET BELLS ARE RINGING.



1. Sweet bells are ringing, Voices are singing, Listen ! Listen ! to the merry strain ; Hear the sweet music swell, To the bim, bim, bim, bell.



2. All cheerily smiling, While time beguiling, Listen ! Listen ! to the song of home ; Hear the sweet music swell, To the bim, bim, bim, bell.



3. Up-on the mountain, Down by the fountain, Listen ! Listen ! to the joyful strain ; Hear the sweet music swell, To the bim, bim, bim, bell.



HAIL! NATAL DAY.

E. M.

Gai - ly march to the big bass drum, Hark! hear the cym - bals, tum, tum, tum; Flags are

gai - ly wav - ing in the breeze, Mer - ry birds are sing - ing in the trees, Hail! Hail!

Hap - py hearts and cheer - ful fac - es,

Hail! Hail! Hail! Na - tal day, Hail! Na - tal day.

La - dies dress'd in silks and la - ces, Cel - e - brat - ing In - de - pen - dence day, Cel - e - brat - ing In - de - pen - dence day.

LIGHT OF THE SOUL.

L. O. E.

1. Light of the soul, O Sav-iour blest; Soon as Thy presence fills the breast, Darkness and guilt are put to flight, All then is sweetness and de - light.

2. Son of the Fa-ther, Lord most high, How glad is he who feels Thee nigh; Come in Thy hid - den ma - jes - ty, Fill us with love, fill us with fear.

F G A B \flat C D E F E D C B \flat A G F F G A B \flat C D E F E D C B \flat A G F
do re mi fa sol la ti do ti la sol fa mi re do do re mi fa sol la ti do ti la sol fa mi re do.
1 2 3 4 5 6 7 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

No. 119. Nos. 119 and 120 may be sung together.

do . . . re . . . mi . . . re . . . mi fa sol fa mi re mi re mi fa mi fa sol la sol fa mi re ti do.

No. 120.

do . . . ti . . . do . . . sol . . . do re mi re do sol do . . . sol do re do re mi fa mi re do sol . . do.

No. 121. Nos. 121 and 122 may be sung together.

O well I love my na-tive land, Each fair and ver-dant hill; My na-tive land, full well I love, Which peace and plenty fill.

No. 122.

O well I love my na-tive land, Each fair and ver-dant hill; My na-tive land, full well I love, Which peace and plenty fill.

No. 123.

IN THE FIELD.

1 2 3 4
In the field the men are mow - ing, Come and help them, I am go - ing.

No. 124.

OVER MOUNTAINS.

1 2
O - ver moun - tain, grove and foun - tain, Pleas - ant 'tis to spend the day, Sing - ing, talk - ing by the way.

No. 125.

SOLFEGGIO.

Do sol do re mi fa sol fa mi re fa mi re do sol sol sol fa mi re do ti do.

Sol do re mi re do ti re do ti do ti do re do re mi do ti do la sol sol sol.

Mi mi sol fa mi sol sol sol fa mi re mi fa mi fa sol sol... .. fa mi re mi.

Do do do..... sol sol do sol do sol do mi re do fa sol... do.

No. 126.

SOLFEGGIO.

Do.... ti re.... do mi sol mi sol mi sol fa mi re mi re mi sol fa re do.

Sol sol ti do do mi do ml do do ti do tl do ti do... ti... do la sol

Mi... fa fa.... mi fa re fa re do mi sol..... sol sol mi fa mi.

Do re sol do re ti re ti do mi re do sol do mi re sol do.

No. 127.

SOLFEGGIO.

Mi.... fa ml... re re re mi fa sol fa mi mi re mi fa sol.... la tl do do tl la sol fa mi re do.

Do..... tl... ti do re mi re do do ti do ti do..... fa mi la sol fa mi re do ti do.

Sol... la sol..... sol sol.... sol sol fa sol sol do ti la sol la sol fa mi.

Do..... sol. sol sol.... do re mi... fa re do fa la do fa sol... do.

WELCOME, WELCOME.

1. Welcome, welcome is the greeting, Which this day we give our friends, Joyous, joyous is the meeting, Which their kindly presence lends.

2. Love is still our richest treasure, Casting out each earth-born fear, Let the smile of so-cial pleasure, Beam on all who gather here.

3. Like the sun, our feelings glowing, Clothe the happy hours in light; Like the sun when we are going, May we leave a radiance bright.

PRAISE THE LORD.

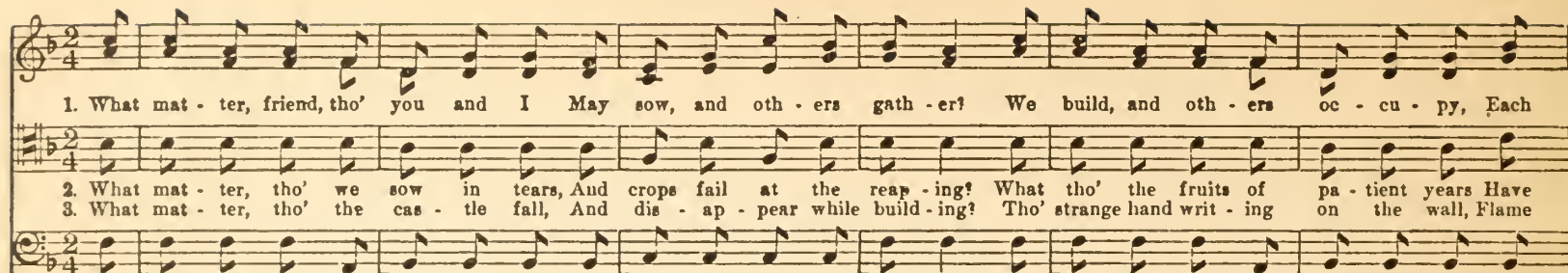
Praise ye the Lord, Sing praise, Sing praise, Sing praise unto His name; Sing praise, Sing praise, Sing praise unto His name.

Praise ye the Lord, Sing praise! Sing praise! Sing praise unto His name; Sing praise! Sing praise! Sing praise un-to His name.

Praise ye the Lord, Sing praise! Sing praise! Sing praise unto His name; Sing praise! Sing praise! Sing praise un-to His name.

WHAT MATTER.

E.



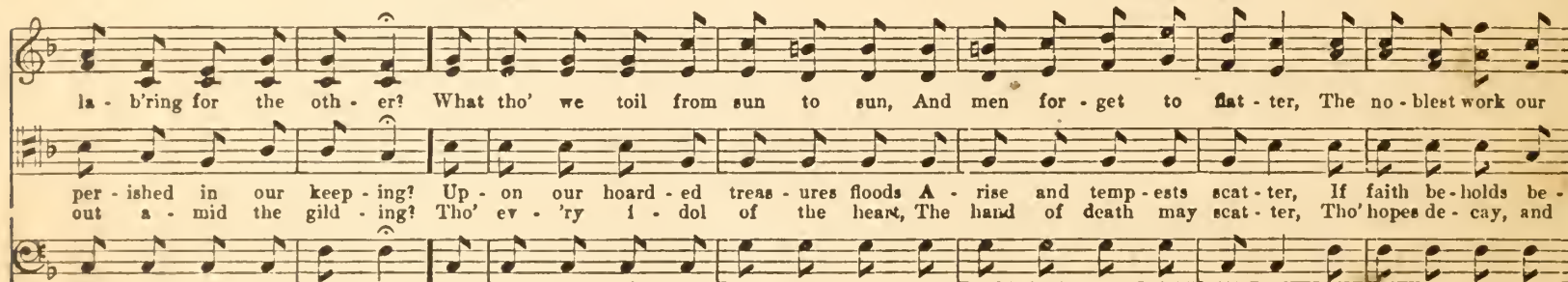
1. What mat - ter, friend, tho' you and I May sow, and oth - ers gath - er! We build, and oth - ers oc - cu - py, Each

2. What mat - ter, tho' we sow in tears, And crops fail at the reap - ing! What tho' the fruits of pa - tient years Have

3. What mat - ter, tho' the cas - tle fall, And dis - ap - pear while build - ing! Tho' strange hand writ - ing on the wall, Flame

KEY OF C.

KEY OF F.



la - b'ring for the oth - er? What tho' we toil from sun to sun, And men for - get to flat - ter, The no - blest work our

per - ished in our keep - ing? Up - on our hoard - ed treas - ures floods A - rise and temp - ests scat - ter, If faith be - holds be - out a - mid the gild - ing? Tho' ev - 'ry i - dol of the heart, The hand of death may scat - ter, Tho' hopes de - cay, and



hands have done, If God ap - proves, what mat - ter? What mat - ter? What mat - ter? If God ap - proves, what mat - ter?

yond the clouds A clear - er sky, what mat - ter? What mat - ter? What mat - ter? A clear - er sky, what mat - ter?

friends de - part, If heav'n be ours, what mat - ter? What mat - ter? What mat - ter? If heav'n be ours, what mat - ter?

B \flat C D E \flat F G A B \flat A G F E \flat D C B \flat B \flat C D E \flat F G A B \flat A G F E \flat D C B \flat
 do re mi fa sol la ti do ti la sol fa mi re do do re mi fa sol la ti do ti la sol fa mi re do.
 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1.

No. 128.

do ... re ... mi fa sol ... la sol fa mi fa sol ... la ti do re ti do ... re mi re do ti do.
 do ... re ... mi fa sol ... la sol fa mi fa sol ... la ti do re ti do do ti do fa sol ... do.

No. 129.

sol . . . do . . . ti do ... ti do do ti do . . . ti do ti do.
 do . . . sol la ... sol do do re ... mi ... re mi . . . re do ti la sol ... do re mi re do.
 mi . . . fa ... mi sol sol sol . . . sol . . . fa mi ... sol . . . fa mi.
 do mi sol do ... sol do do re mi ... fa do ... mi sol do sol do.

GOLDEN SUN OF EVENING.

1. Gold-en sun of eve-ning, In thy splen-did car; To the west re-treat-ing, Rich thy glo-ries are, Rich thy glo-ries are.
 2. Sun! I love to view thee, Since I lisp'd thy name; Since I learn'd thy glo-ries From Je-ho-vah came, From Je-ho-vah came.

SOLFEGGIO.

sol . . do . . ti ti . . do . . re . . do ti . do . . ti do . . la sol sol.

mi . . sol sol sol sol fa . . mi.

do re mi do mi re ti sol re mi fa . . mi re mi . . fa sol mi do re ti do.

do . . sol . . do mi do sol sol fa re do . . re mi do mi fa sol do.

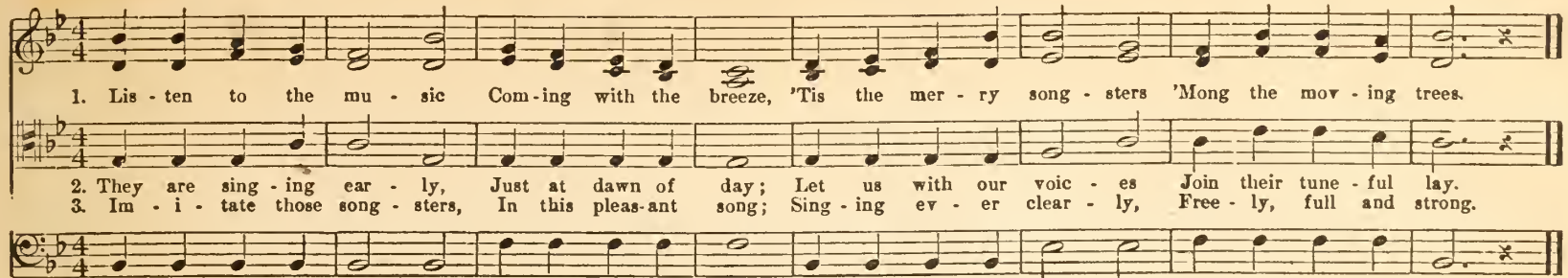
THE MORN OF LIFE.

1. The morn of life, how fair and gay ! How cheering and how new ! Where hope illumines each opening day, And brightens ev'ry view.

2. Youth's ar - dent mind, with joy e - late, E - las - tic and sin - cere, Sus - pects no ills that may a - wait, Nor yields a thought to fear.

LISTEN TO THE MUSIC.

53



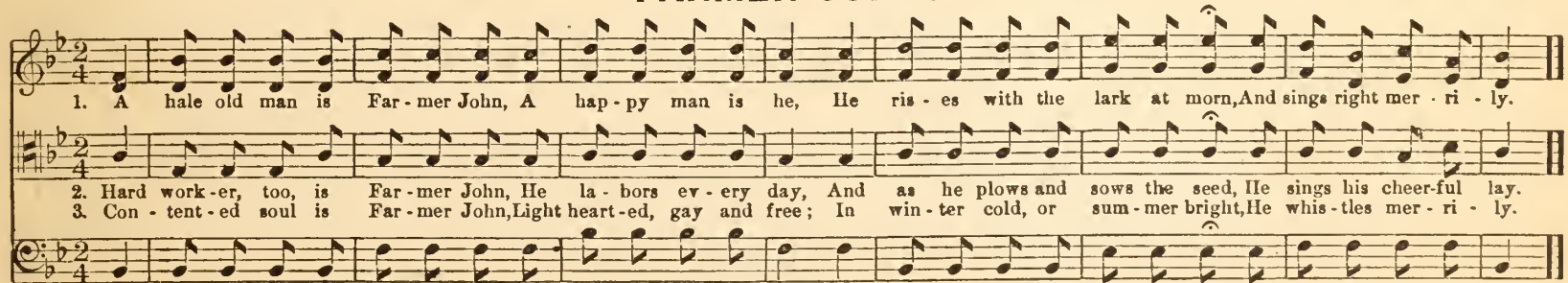
1. Lis - ten to the mu - sic Com - ing with the breeze, 'Tis the mer - ry song - sters 'Mong the mov - ing trees.

2. They are sing - ing ear - ly, Just at dawn of day; Let us with our voic - es Join their tune - ful lay.

3. Im - i - tate those song - sters, In this pleas - ant song; Sing - ing ev - er clear - ly, Free - ly, full and strong.

FARMER JOHN.

E.



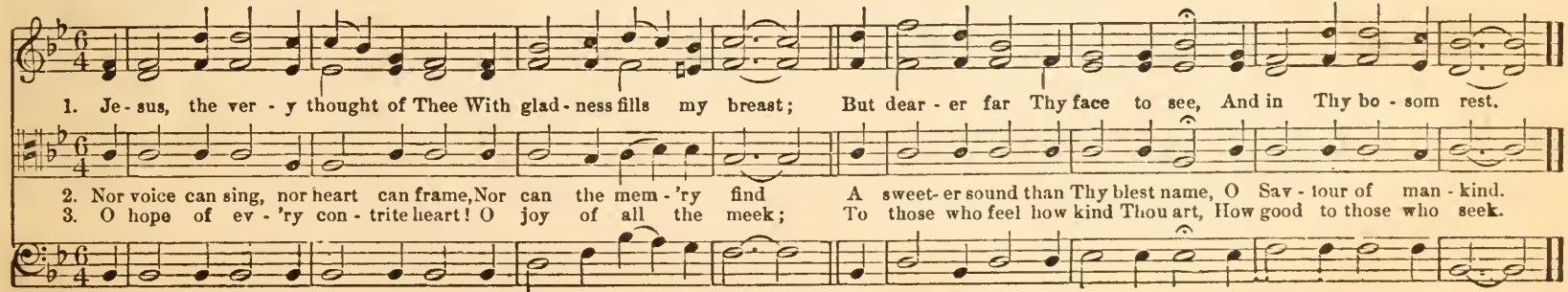
1. A hale old man is Far - mer John, A hap - py man is he, He ris - es with the lark at morn, And sings right mer - ri - ly.

2. Hard work - er, too, is Far - mer John, He la - bors ev - ery day, And as he plows and sows the seed, He sings his cheer - ful lay.

3. Con - tent - ed soul is Far - mer John, Light heart - ed, gay and free; In win - ter cold, or sum - mer bright, He whis - tles mer - ri - ly.

BRINDLY.

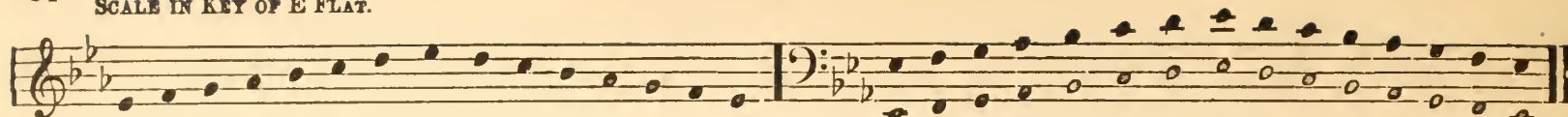
L. O. EMERSON.



1. Je - sus, the ver - y thought of Thee With glad - ness fills my breast; But dear - er far Thy face to see, And in Thy bo - som rest.

2. Nor voice can sing, nor heart can frame, Nor can the mem - 'ry find A sweet - er sound than Thy blest name, O Sav - iour of man - kind.

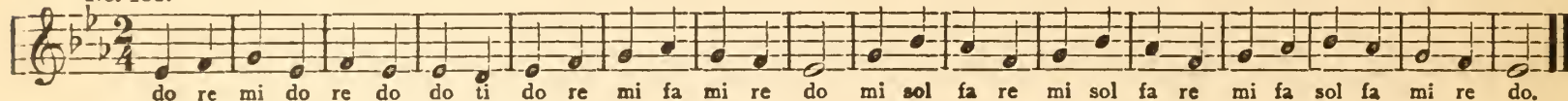
3. O hope of ev - 'ry con - trite heart! O joy of all the meek; To those who feel how kind Thou art, How good to those who seek.



E \flat F G A \flat B \flat C D E \flat D C B \flat A \flat G F E.
Do Re M. Fa Sol La Ti Do Ti La Sol Fa Mi Re Do

E \flat F G A \flat B \flat C D E \flat D C B \flat A \flat G F E \flat .
Do Re Mi Fa Sol La Ti Do Ti La Sol Fa Mi Re Do

No. 131.

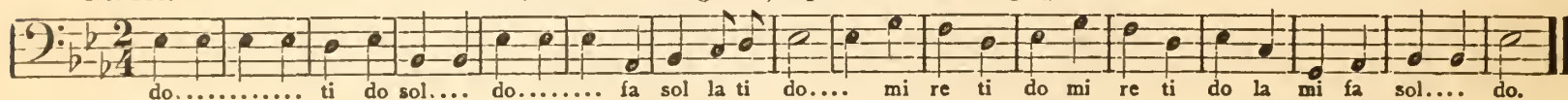


No. 132.



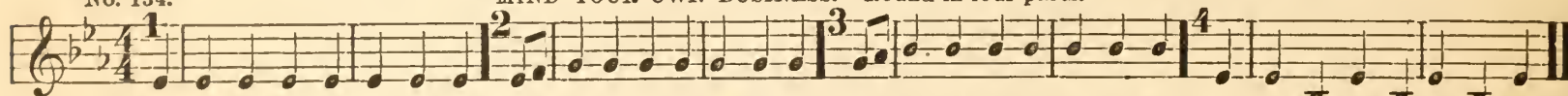
No. 133.

131, 132 and 133 together, Soprano and Alto singing 131.



No. 134.

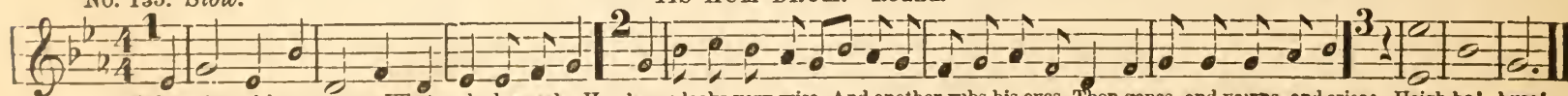
MIND YOUR OWN BUSINESS. Round in four parts.



Keep to the work you best can do, And let all other business go; And hold this homely proverb fast, "Good cobbler, ne'er forsake your last."

No. 135. *Slow.*

'TIS HUM DRUM. Round.



'Tis hum drum. 'tis mum, mum, What, nobody speaks, Here's one looks very wise, And another rubs his eyes, Then gapes, and yawns, and cries: Heigh ho! hum!

No. 136.

EVER BLOOMING. Round in three parts.



Ev - er blooming, ev - er gay; Ev - er wel - come, love - ly May.

No. 137.

SOLFEGGIO.

55

mi re fa mi sol fa mi mi re do do re mi ... fa sol ... do la do ti la sol mi sol do.

do ti ti do do ti ... do ti do ... re mi ... do ... la sol fa mi do sol sol.

sol sol sol sol . . . mi ... fa sol . . . do ... sol fa fa sol la ti do sol fa mi re mi.

do sol do re do do mi re do sol do do . . . mi fa fa fa fa do ... re do sol do.

No. 138.

SOLFEGGIO.

mi mi fa fa re sol fa mi mi . . . fa mi re do re mi fa mi re do ti do.

do ... ti ... ti ... re do do . . . re do ti do ti do re do la sol . . .

sol ... sol ... sol re sol ... sol ... la ... la sol fa mi sol ... fa mi re mi.

do ... re ... sol ... ti do do ... la ... fa sol ... do sol do fa sol ... do.

No. 139.

RUSTLING LEAVES.


1. Rust-ling leaves are light-ly danc-ing, Danc-ing in the breeze; Dart-ing sun-beams light-ly glanc-ing, Glanc-ing thro' the trees.

2. Sum-mer days are now de-clin-ing, With their gold-en hours; Dim-ly seen, the sun is shin-ing Thro' the groves and bow'rs.

No. 140.

Oh, well I love my na-tive land, Its fair and ver-dant hills; . . . My na-tive land, full well I love, Which peace and pien-ty fills.

KEY OF A-FLAT.



$\text{A}\flat \text{ B}\flat \text{ C D}\flat \text{ E}\flat \text{ F G A}\flat \text{ A}\flat \text{ G F E}\flat \text{ D}\flat \text{ C B}\flat \text{ A}\flat$ $\text{A}\flat \text{ B}\flat \text{ C D}\flat \text{ E}\flat \text{ F G A}\flat \text{ A}\flat \text{ G F E}\flat \text{ D}\flat \text{ C B}\flat \text{ A}\flat$
 do re mi fa sol la ti do do ti la sol fa mi re do do re mi fa sol la ti do do ti la sol fa mi re do
 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

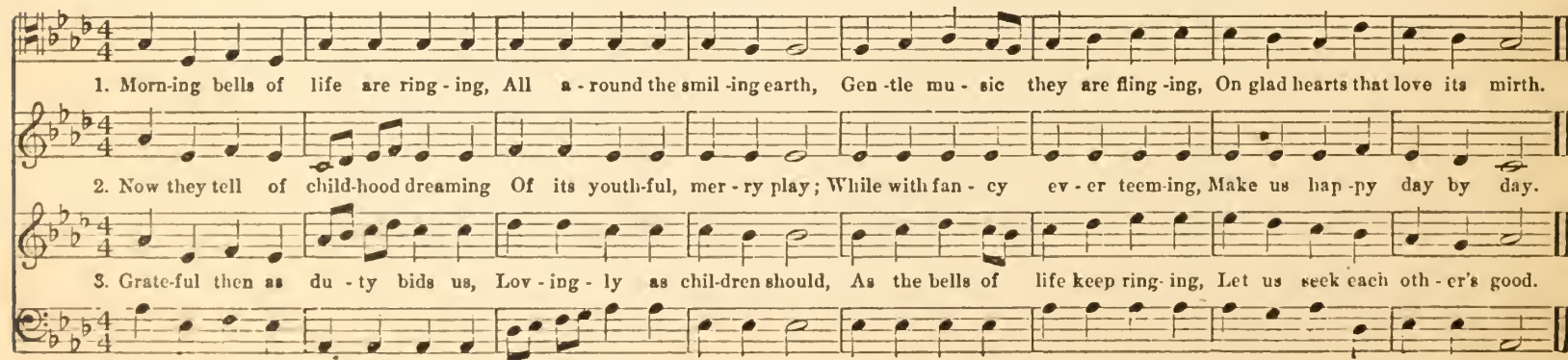
No. 141.

SOLFEGGIO.



sol do re do ti do ... ti do ti do re do ti do ti do.
 mi ... sol ... fa ... mi fa sol sol la sol fa fa sol fa mi.
 do ... ti ... la ... sol la ti do re mi ... re mi fa mi re do ti la la ti do re mi re do.
 do fa ... mi sol do .. sol do re mi ... fa fa ... mi sol do sol do.

MORNING BELLS.

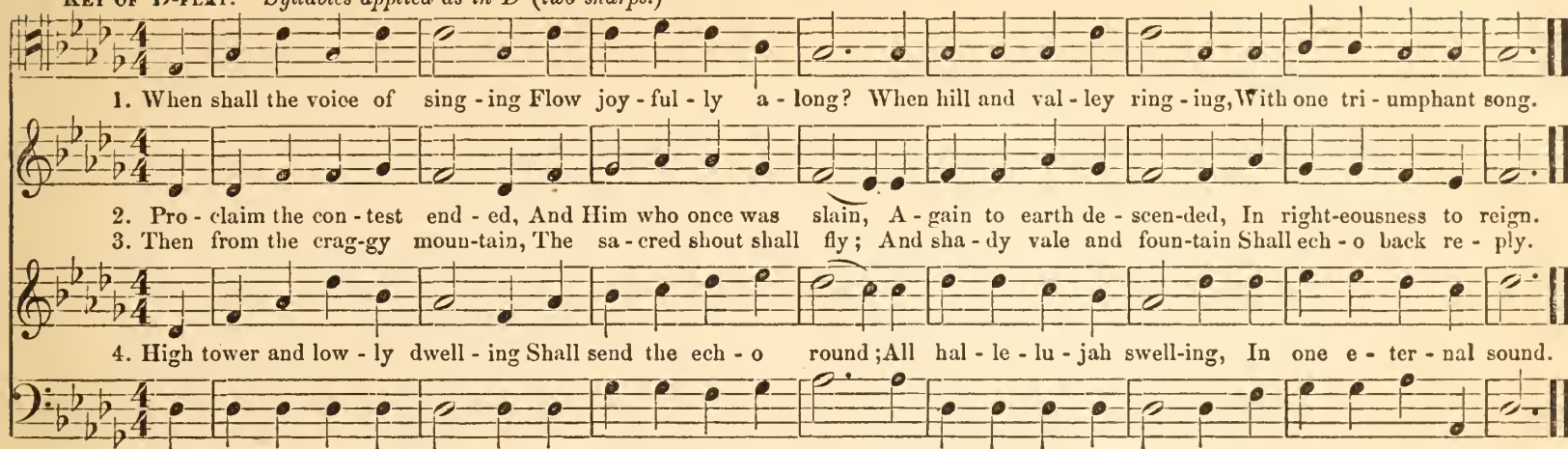


1. Morn-ing bells of life are ring-ing, All a-round the smil-ing earth, Gen-tle mu-sic they are fling-ing, On glad hearts that love its mirth.
 2. Now they tell of child-hood dream-ing Of its youth-ful, mer-ry play; While with fan-cy ev-er teem-ing, Make us hap-py day by day.
 3. Grate-ful then as du-ty bids us, Lov-ing-ly as chil-dren should, As the bells of life keep ring-ing, Let us seek each oth-er's good.

WHEN SHALL THE VOICE OF SINGING.

57

KEY OF D-FLAT. Syllables applied as in D (two sharps.)



1. When shall the voice of sing - ing Flow joy - ful - ly a - long? When hill and val - ley ring - ing, With one tri - umphant song.

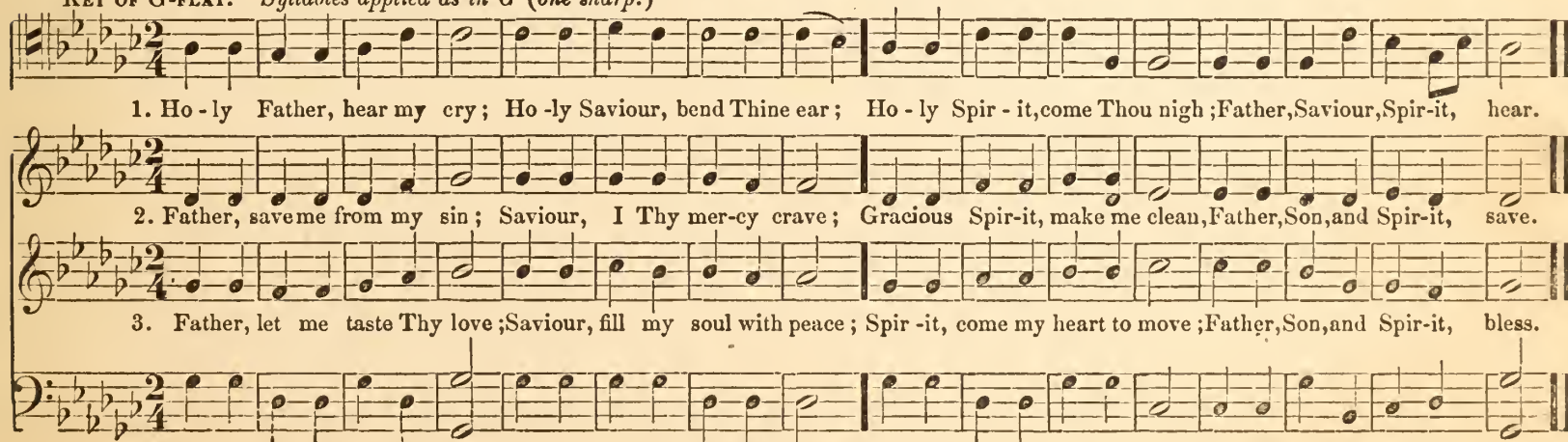
2. Pro - claim the con - test end - ed, And Him who once was slain, A - gain to earth de - scen-ded, In right-eousness to reign.

3. Then from the crag-gy moun-tain, The sa - cred shout shall fly; And sha - dy vale and foun-tain Shall ech - o back re - ply.

4. High tower and low - ly dwell - ing Shall send the ech - o round; All hal - le - lu - jah swell-ing, In one e - ter - nal sound.

HOLY FATHER.

KEY OF G-FLAT. Syllables applied as in G (one sharp.)



1. Ho - ly Father, hear my cry; Ho - ly Saviour, bend Thine ear; Ho - ly Spir - it, come Thou nigh; Father, Saviour, Spir - it, hear.

2. Father, save me from my sin; Saviour, I Thy mer - cy crave; Gracious Spir - it, make me clean, Father, Son, and Spir - it, save.

3. Father, let me taste Thy love; Saviour, fill my soul with peace; Spir - it, come my heart to move; Father, Son, and Spir - it, bless.

SPRING SONG.

1. Sunbeams dancing, spring ad-vanc-ing, Brightness beaming o'er earth and sky. Swallows soaring, songs out-pour-ing, Oh, how swift the hours fly.

2. Blue-birds singing, flow-ers springing, Light the freight-ed cloud-lets lie. While the brooklet, gai-ly murmurs, Let us raise our songs on high.

Faster.

Tra la la la la la la la la, Tra la la la la la la

Now re-joice in the beau-ty and fra-grance a-round thee. la la la la la la la la And

So re-joice in the spring time of brightness and beau-ty. la la la la la la la la And

Tra la la la la la la la la la la la la la

take of the sweet-scent-ed blossoms to crown thee. la la la la la la la la Spring has come.

learn the sweet les-son of love and of du-ty. la la la la la la la la Spring has come.

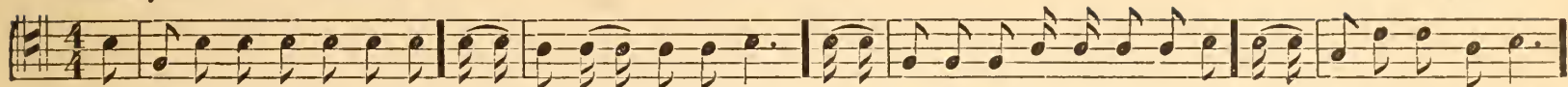
THE CUP OF COLD WATER.

59

Words by REV. G. W. BETHUNE. D. D.

TEMPERANCE.

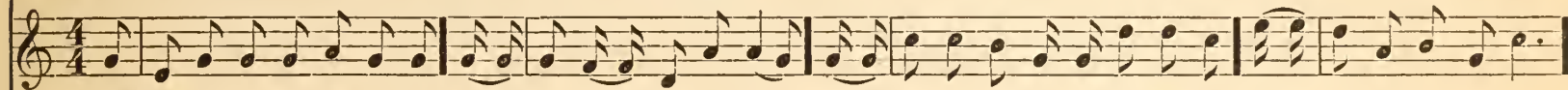
J. H. TENNEY.



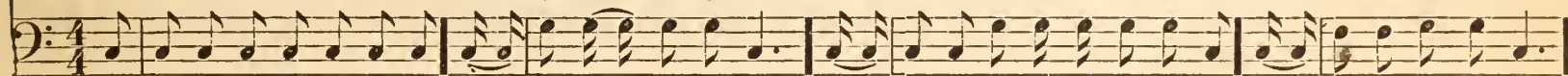
1. Let oth-ers sing the ru-by wine In the red wine's sparkling glow; Dear-er to me is the diamond ligh, In the fountain's purer flow.



2. The feet of earth-ly men have trod The juice from the bleeding vine; But the stream comes pure from the hand of God, To fill this cup of mine.



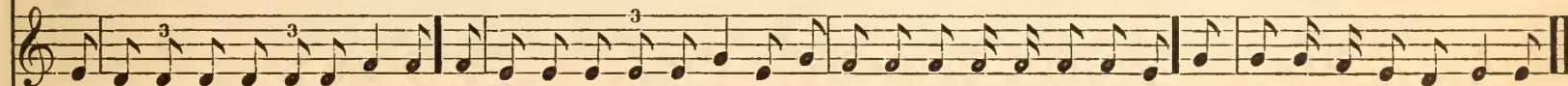
3. This was the drink of Par-a-dise Ere blight on its beau-ty fell; And the burried streams of its gladness rise In every moss-grown well.



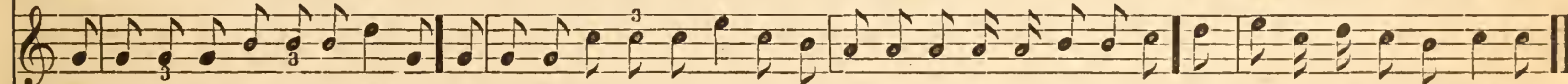
CHORUS.



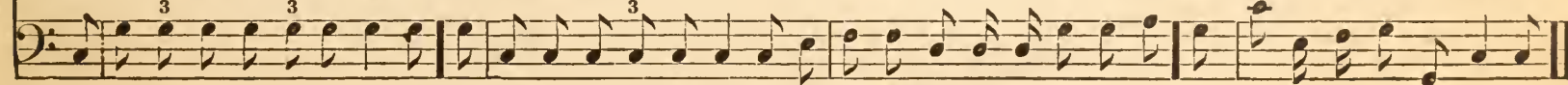
Then give me the cup of cold wa-ter, The pure sweet cup of cold water; His arm is strong tho' his toil be long, Who drinks but the clear cold water.



Then give me the cup of cold wa-ter, The pure sweet cup of cold water; His arm is strong tho' his toil be long, Who drinks but the clear cold water.

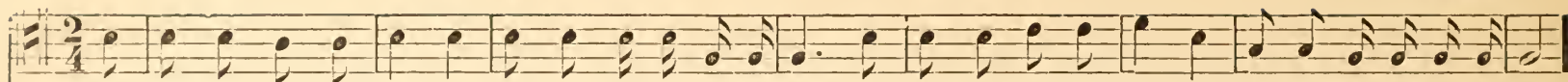


Then give me the cup of cold water, The pure sweet cup of cold water; His arm is strong tho' his toil be long, Who drinks but the clear cold water.

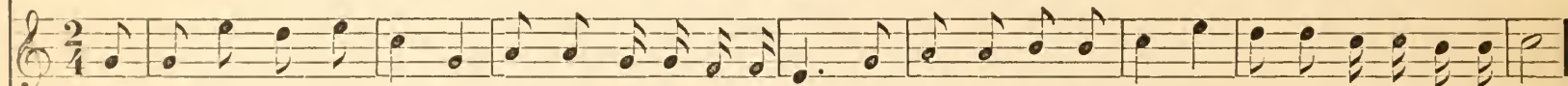
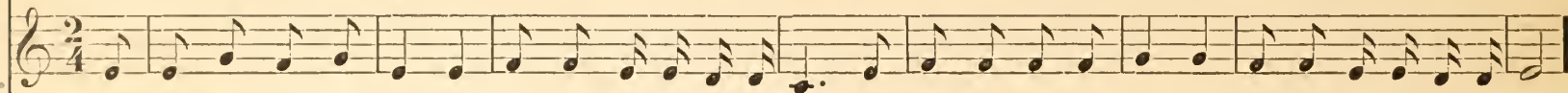


PLEASANT WEATHER.

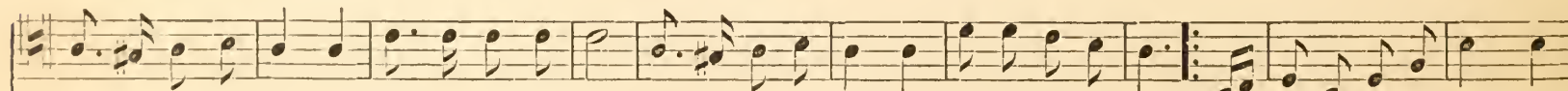
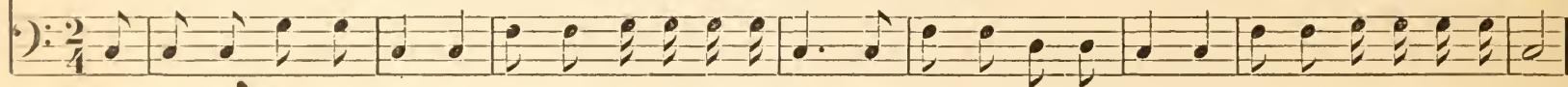
J. H. TENNEY.



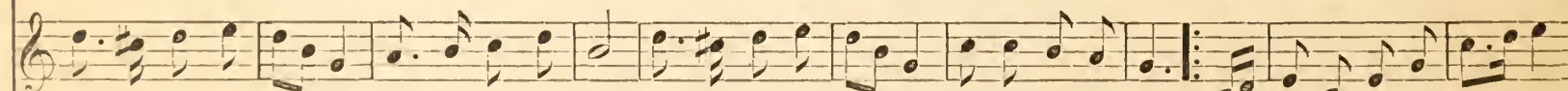
1. Thank God for pleas-ant weath-er! Chant it, mer-ry lit-tle rills, And clap your handsto-geth-er, Ye ex-ult-ing lit-tle hills;



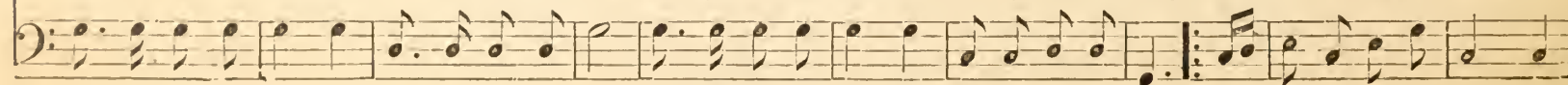
2. Thank God, of good the Giv-er! Shout it sportive lit-tle breeze, Re-spond, O tune-ful riv-er, To the nodding lit-tle trees;

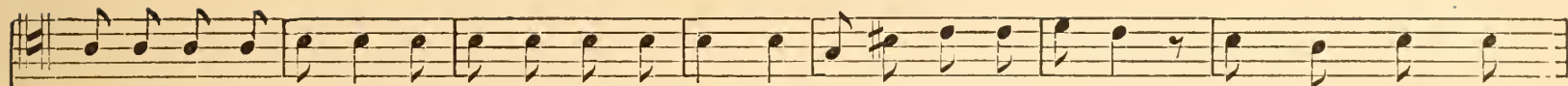


Thank him, teeming val-ley, Thank him, verdant plain, For the golden sunshine, And the sil-ver rain. Thank God for pleasant weath-er!

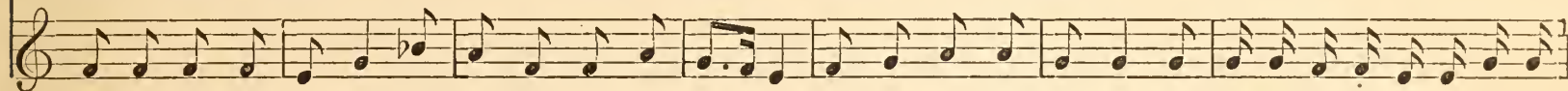


Thank him, bird and birdling, As ye grow and sing, Min-gle in thanksgiv-ing, Ev-ery liv-ing thing. Thank God for pleasant weath-er!

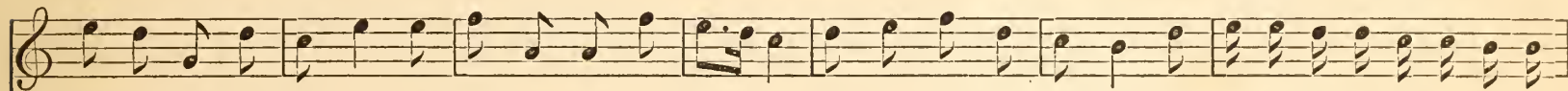




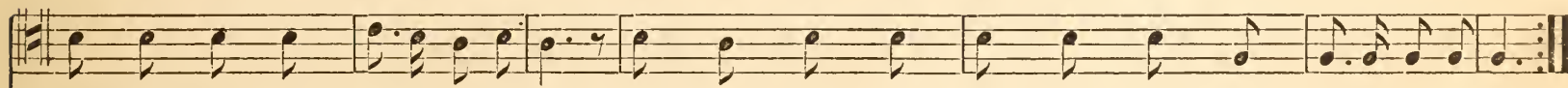
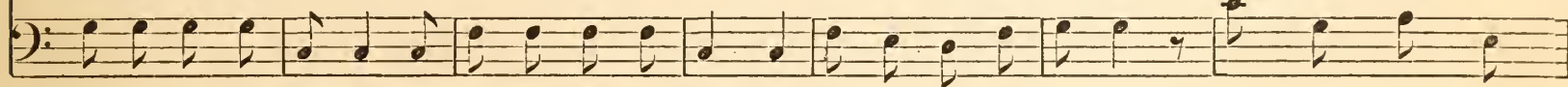
Pleasant, pleasant weather, Thank God for pleasant weather! Thank him, thank him, thank him! Thank him, thank him,



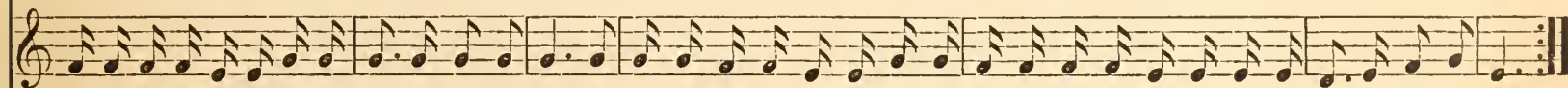
Ye merry, merry, merry, merry,



Pleasant, pleasant weather, Thank God for pleasant weather! Thank him, thank him, thank him! Thank him, thank him,



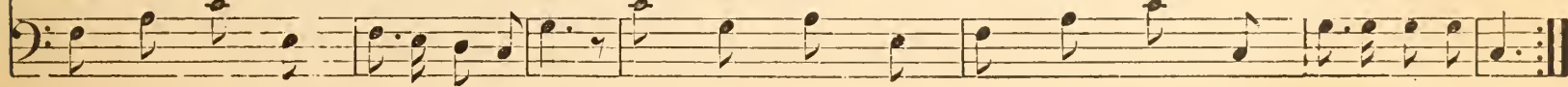
thank him, thank him, merry little rills. Thank him, thank him, thank him, thank him, merry little rills.



merry, merry, merry, merry, merry little rills, Ye merry, merry, merry, merry, merry, merry, merry, merry, merry little rills.



thank him, thank him, merry little rills, Thank him, thank him, thank him, thank him, merry little rills.



ONLY A DREAM OF THE OLD HOME.

Words by ARTHUR W. FRENCH.

Music by THOMAS PARKINSON. By per.

1. Ev - er a dream of the old home
 2. 'Tis but a dream of the old home
 3. So while a dream of the old home

Haunts me wher-ev - er I stray,
 Haunt - ing me gen - tly to-night,
 Clings to my heart day by day.

Tak - ing me back to its
 Lit - tle brown cot on the
 Back to its roof I am

threshold,
 hill-side,
 go - iug,

Man - y and man - y a day.
 Scenes of my child-hood's de - light;
 Wea - ry of wan - d'ring a - way;

Fac - es of lov'd ones are near me,
 Mead - ow and or - chard and brooklet,
 Soon I shall cross o'er its threshold,

ONLY A DREAM OF THE OLD HOME.

rall.

Voic - es in gen - tle re - frain . . . Whis - per their sweet words of wel - come Back to the old home a - gain.
 School - house that stands in the lane . . . Come while sweet mem - ry is roam - ing Back to the old home a - gain.
 There with the lov'd to re - main . . . Hap - py to be, af - ter wand' - ring, In the old home once a - gain.

CHORUS.

On - ly a dream, a dream of the old home That I left long years be - fore, Where I know fa - ther and mother Wait my return - ing once more.
 On - ly a dream of the old home That I left long years be - fore, Where I know fa - ther and mother Wait my return - ing once more.
 On - ly a dream, a dream of the old home That I left long years be - fore, Where I know fa - ther and moth - er Wait my return - ing once more.
 left long years be - fore.

OH, SWIFT WE GO.

SLEIGHING GLEE.

1. Oh, swift we go o'er the fle - cy snow, When moon - beams spar - kle round, When hoofs keep time to .
 2. On win - ter's night when our hearts are light, And breath is on the wind, We loose the rein and .
 3. With laugh and song we . . . glide a - long A - cross the fleet - ing snow, With friends be - side, how . .
 4. The rag - ing sea has the joys for me, When gale and tem - pest roar; But give the speed of the

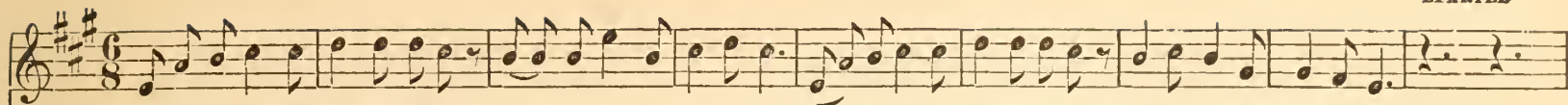
CHORUS.

mu - sie's chime, As mer - ri - ly on we bound; As mer - ri - ly on we bound, As
 sweep the plain, And leave . . . our cares be - hind;
 swift we'll ride The beau - ti - ful track be - low; we bound,
 foam - ing steed, And I'll ask for waves no more.

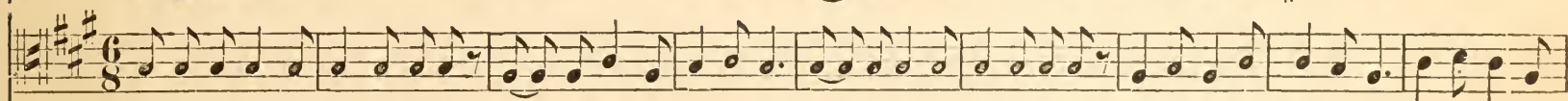
mer - ri - ly on we bound, While hoofs keep time to mu - sie's chime, As mer - ri - ly on we bound.
 we bound, While hoofs keep time to mu - sie's chime, As mer - ri - ly on we bound.

LOVING WORDS.

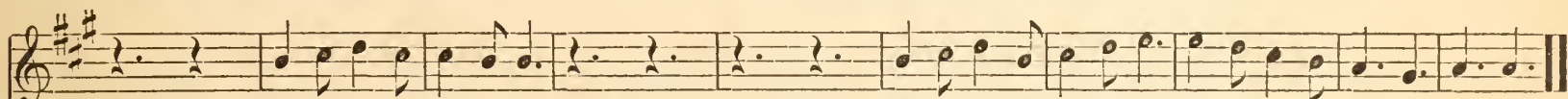
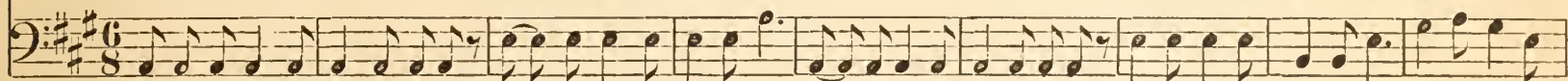
MARTEL



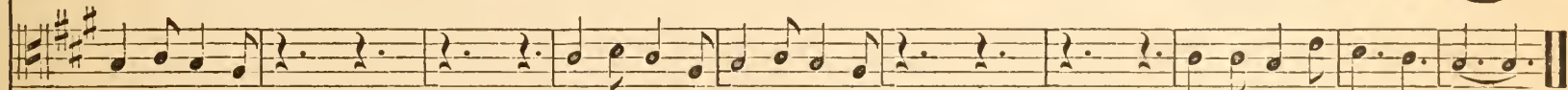
1. Sweeter than music o'er the waters, Brighter than sunshine on the sea, Softer than dewdrops on the flowers, Comes a loving word to me. When my life cares



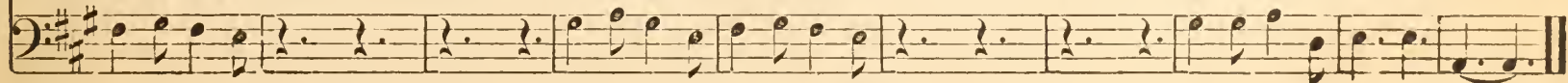
2. So then this life is full of sunshine, Full of beauty ev-ery day, If we on-ly do our du-ty, And be care-ful what we say. Brighter then would



make me weary, And my heart is rack'd with pain, If a word of kindness greets us, Then my heart is glad a - gain, Then my heart is glad a - gain.



be earth's pathway, Liken'd to the world a-bove, Were our words more choice and loving, And our deeds but those of love, And our deeds but those of love.



QUARIETTE.

1. The new year has come, with its path - way un - trod, The new year has come; will you give it to God? Re-

2. Seek strength from a - bove, that you may on each day, Ful - fil ev - 'ry du - ty that comes in your way; To

3. Good - bye to you, then, kind old friend of the past, Your friend - ship, tho' true for a - while, did not last; And

After last verse go to chorus.

solve, in His strength, a new life to be - gin, Re - solve, in His strength, to re - sist ev - 'ry sin.

Je - sus, your Sav - iour, oh, keep ev - er near, And then you'll be sure of a hap - py new year.

now we must turn as we bid you a - dieu, To greet the new year as we once greet - ed you.

A PSALM OF THE UNION.

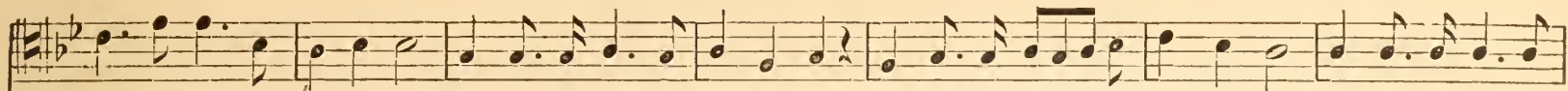
EDWIN MOORE.

1. God of the free! Up - on Thy breath Our flag is for the right unrolled; Still broad and brave as when its stars First crowned the hallowed
 2. How glorious is our mis-sion here! Heirs of a vir - gin world are we; The chartered lords whose lightnings tame The rock-y mount and

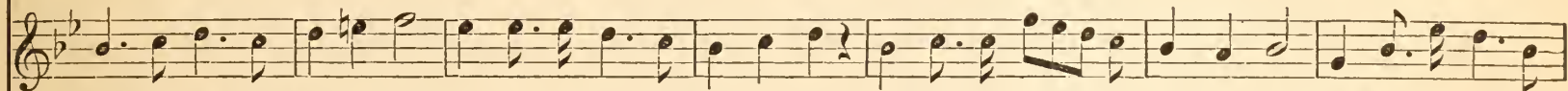
3. No ty-rant's im-pious step is ours; No lust of power on na - tions rolled; Our flag for friends a star - ry sky, For foes a tem - pest
 4. God of the free! Our na - tion bless In its strong manhood as its birth; And make its life a star of hope For all the strug-gling

time of old; For hon - or still their folds shall fly, For du - ty still their glo - ries burn, Where truth, re - lig - ion, free-dom guard, Where
 rear - ing sea; We march, and na - ture's gi - ants own The fet - ters of our might - y cars; We look, and lo! a con - ti - nent, We

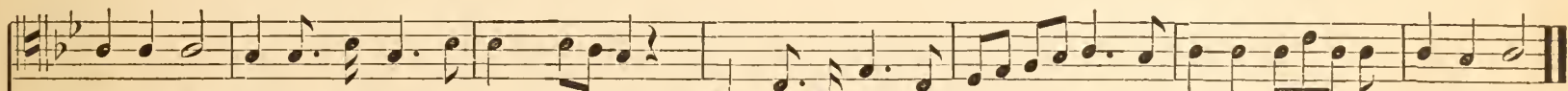
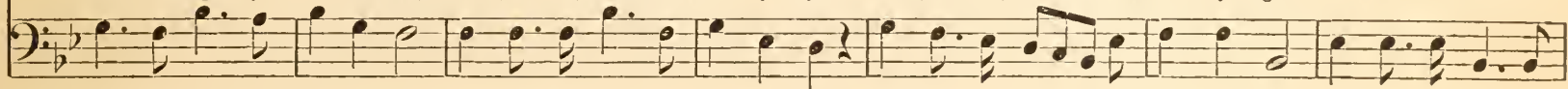
ev - ery fold! O! thus we'll keep our na - tion's life, Nor fear the bolt by des - pots hurled; The blood of all the world is here, The
 of the earth; Thou gav'st the glo - rious past to us; Oh! let our pres - ent burn as bright, And o'er the might - y fu - ture cast, And



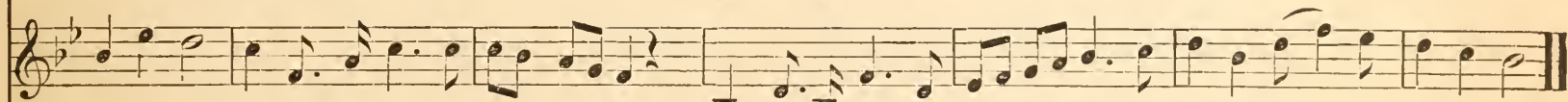
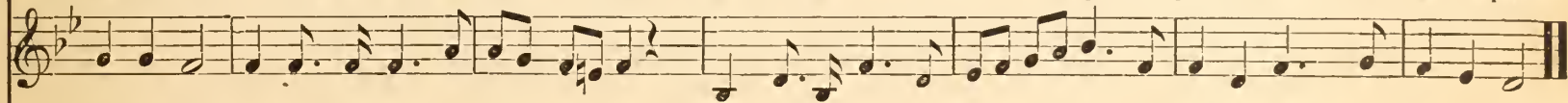
Truth, Re - li - gion, Free - dom guard The pa - triot's sword and mar - tyr's urn, The pa - triot's sword and mar - tyr's urn: Then shout be - side thine
look, and lo! a con - ti - nent Is crouched beneath the Stripes and Stars! Is crouched be - neath the Stripes and Stars!



blood of all the world is here, And they who strike us, strike the world, And they who strike us, strike the world. Then shout be - side thine
o'er the might - y Fu - ture cast, Truth's, Honor's, Free - dom's ho - ly light! Truth's, Hon - or's, Free - dom's ho - ly light!



oak, O North! O South, move an - swer with thy palm; And in our U - nion's her - i - tage To - geth - er lift the Na - tion's psalm!



oak, O North! O South, move an - swer with thy palm; And in our U - nion's her - i - tage To - geth - er lift the Na - tion's psalm!



BELLS OF FREEDOM.

Moderato.

From "FESTIVAL GLEE BOOK."

Chim - ing, chim - ing, Ev - er tune - ful, Hear the chim - ing and the rhym - ing, Of the
 Peal - ing, peal - ing, Free - dom swell - ing, Hear the peal - ing, heav'nward steal - ing, Of the

Hear the chim - ing, how it floats, Up - on the air in tune - ful notes, Chim - ing, rhym - ing,
 Hear the peal - ing of the bells, The song of Free - dom, how it swells, Peal - ing, steal - ing,

Chim - ing, chim - ing, Ev - er tune - ful, Chim - ing, rhym - ing,
 Peal - ing, peal - ing, Free - dom swell - ing, Peal - ing, steal - ing,

bells in tune - ful notes, Ech - oes, ech - oes, Quick - ly sound - ing. O the hap - py day, Sing a
 glo - rious Free - lom bells, Heart true bound - ing, Ech - oes sound - ing.

Bell tones tune - ful, Hear the ech - oes all a - round, How quick they catch the joy - ful sound. O the hap - py day, Sing a
 Glo - rious free - dom, Ev - 'ry heart with glad re - bound Ech - o - es back the glo - rious sound.

Bell tones tune - ful, Ech - oes, ech - oes Quick - ly sound - ing. O the hap - py day, Sing a
 Glo - rious free - dom, Heart true bound - ing, Ech - oes sound - ing.

BELLS OF FREEDOM.

71

First system of the musical score. It consists of three staves: a treble staff, a soprano staff, and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the staves. The first line of lyrics is: "wel-come lay, For the mer-ry bells joy-ful sound, O the wel-come, the wel-come day, Sing a glad and a". The second line of lyrics is: "wel-come lay, For the mer-ry bells joy-ful sound, O the wel-come, the wel-come day, Sing a glad and a". The third line of lyrics is: "wel-come lay, For the mer-ry bells joy-ful sound, O the wel-come, the wel-come day, Sing a glad and a".

wel-come lay, For the mer-ry bells joy-ful sound, O the wel-come, the wel-come day, Sing a glad and a

wel-come lay, For the mer-ry bells joy-ful sound, O the wel-come, the wel-come day, Sing a glad and a

wel-come lay, For the mer-ry bells joy-ful sound, O the wel-come, the wel-come day, Sing a glad and a

Second system of the musical score. It consists of three staves: a treble staff, a soprano staff, and a bass staff. The lyrics are written below the staves. The first line of lyrics is: "mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay, O the wel-come, the wel-come day,". The second line of lyrics is: "mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay, O the wel-come, the wel-come day,". The third line of lyrics is: "mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay, O the wel-come, the wel-come day,".

mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay, O the wel-come, the wel-come day,

mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay, O the wel-come, the wel-come day,

mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay, O the wel-come, the wel-come day,

Third system of the musical score. It consists of three staves: a treble staff, a soprano staff, and a bass staff. The lyrics are written below the staves. The first line of lyrics is: "Sing a glad and a mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay." The second line of lyrics is: "Sing a glad and a mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay." The third line of lyrics is: "Sing a glad and a mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay."

Sing a glad and a mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay.

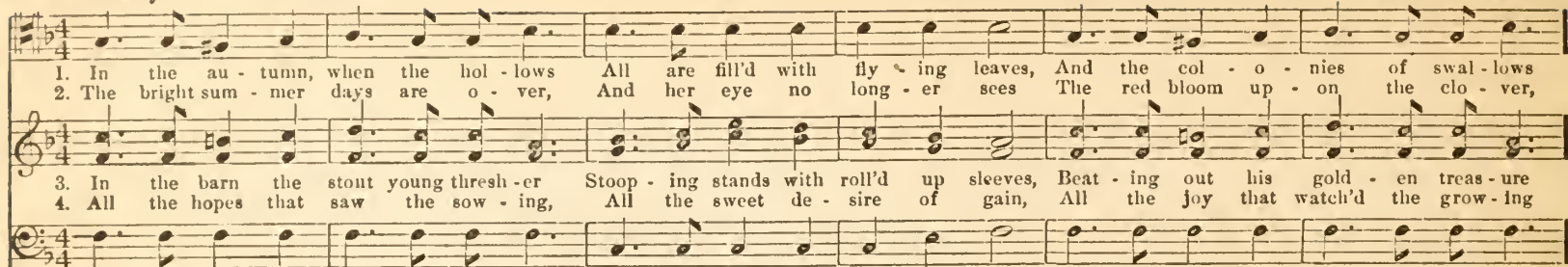
Sing a glad and a mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay.

Sing a glad and a mer-ry lay, O the wel-come, the wel-come day, Sing a mer-ry, mer-ry lay.

SONG OF THE FLAIL.

Words by J. T. TROWBRIDGE.

EDWIN MOORE.



1. In the au - tumn, when the hol - lows All are fill'd with fly - ing leaves, And the col - o - nies of swal - lows
 2. The bright sum - mer days are o - ver, And her eye no long - er sees The red bloom up - on the clo - ver,
 3. In the barn the stout young thresh - er Stoop - ing stands with roll'd up sleeves, Beat - ing out his gold - en treas - ure
 4. All the hopes that saw the sow - ing, All the sweet de - sire of gain, All the joy that watch'd the grow - ing



ril.
 Quit the quaint - ly stuc - coed eaves, And a sil - ver man - tle glist - ens O - ver all the mist - y vale,
 The deep green up - on the trees; Hushed the songs of finch and rob - in With the whis - tle of the quail;
 From the ripp'd and rust - ling sheaves; Oh, was ev - er knight in ar - mor, War - rior all in shin - ing mail—
 And the yel - lowing of the grain, And the love that went to woo her, And the faith that shall not fail—



1. To the beat - ing of the flail, To the beat - ing, beat - ing of the flail,
 2. Of the thun - der of the flail, Of the thun - der, thun - der of the flail,
 Sits the lit - tle wife and list - ens To the beat - ing of the flail, To the beat - ing of the flail, To the
 But she hears the mel - low throb - ing Of the thun - der of the flail, Of the thun - der of the flail, The low
 Half so hand - some as her farm - er As he plies his fly - ing flail, As he plies his fly - ing flail, As he
 All are speak - ing soft - ly to her In the puls - es of the flail, In the puls - es of the flail, Of the
 As he plies his fly - ing flail, As he plies his, plies his fly - ing flail,
 In the puls - es of the flail, In the puls - es, puls - es of the flail

To the pound - ing, pound - ing of the flail,
The low thun - der, thun - der of the flail,
pound - ing of the flail,
thun - der of the flail,
By her era - dle sits and list - ens To the flap - ping of the flail.
Through the am - ber air the throb - bing And re - ver - ber - a - ting flail.

wields the flash - ing flail?
pal - pi - ta - ting flail,
The bare - throat - ed, brown young farm - er, As he swings the sound - ing flail.
Past and fu - ture whis - per to her In the mu - sic of the flail.

As he weilds the, weilds the flash - ing flail?
Or the pal - pi - pal - pi - ta - ting flail,

GOOD NIGHT.

SOLO, DUET, AND CHORUS, OR QUARTET.

Music by ADDISON P. WYMAN.

SOLO.
Hear the bells, hear the bells, hear the bells so soft and clear.

DUET.
Yes, these
2. May we

CHORUS.
Mid - night bells, mid - night bells, mid - night bells so soft and clear.

tran - - - - - quill hours of mirth, . . . And each heart and voice is blest
ev - - - - - er feel as now, . . . While our friend - - - ly greet - ings flow, With pro - tec - tion
mur - - - - - mure

Yes, these tran - quill hours of mirth, hours of mirth;
May we ev - er feel as now, feel as now, And each heart and voice is blest, is blest,
While our friend - ly greet - ings flow,

while we rest, we . . rest, while we rest. How each gen - tle
soft and low, sweet - ly rest, good - night! How each gen - tle

With pro - tee - tion while we rest, while we rest, while we rest, while we rest.
Hear the mur - murs soft and low, good - night, good - night, good - night!

thought is stirr'd As we breathe the part - ing word, As we breathe the part - ing word, Good -

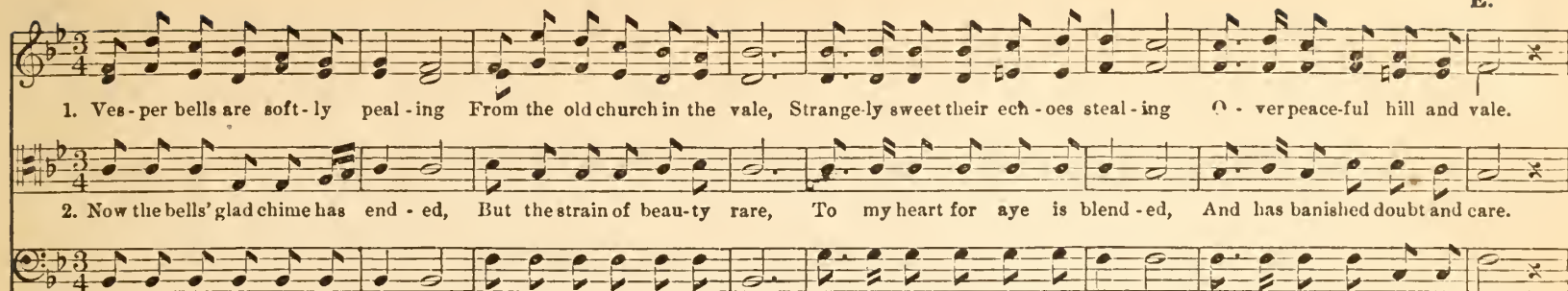
Last verse.

night, good - night! good - night, Good - night, friends, good - night.
Sweet - ly rest, sweet - ly rest, good - night, Good - night, friends, good - night.

VESPER BELLS ARE SOFTLY PEALING.

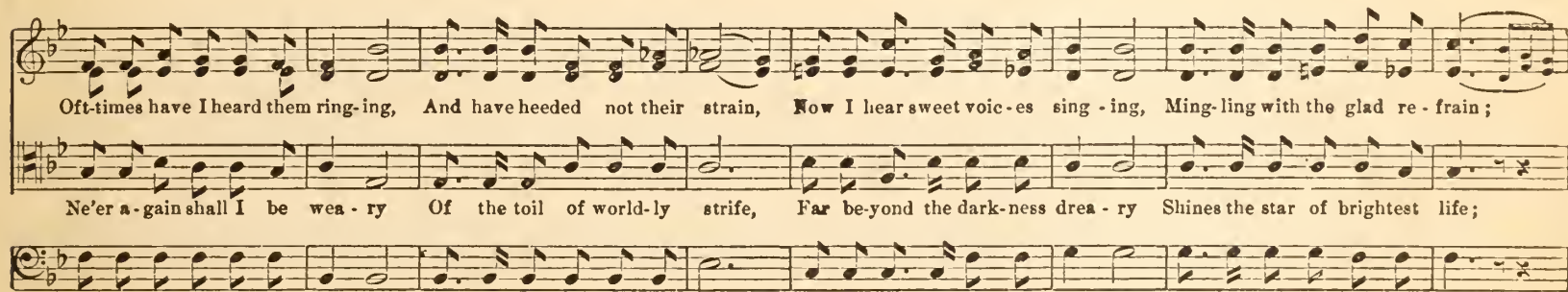
75

E.



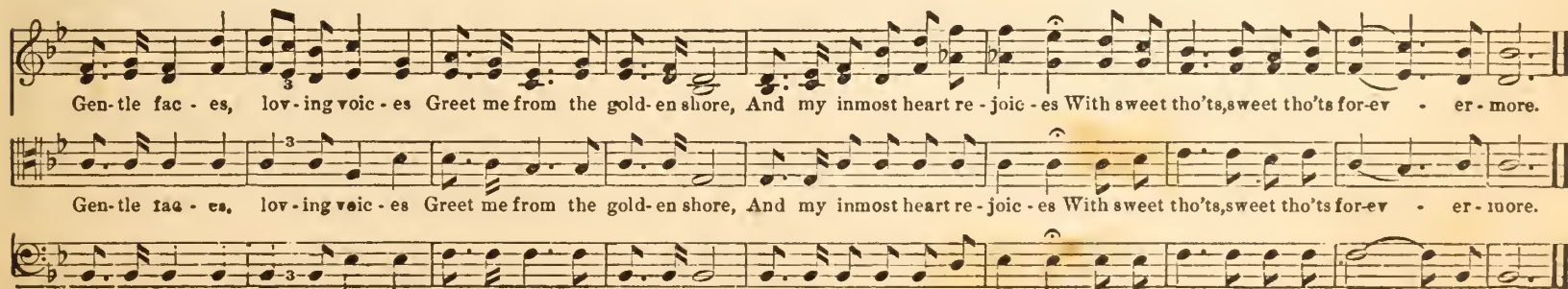
1. Ves-per bells are soft-ly peal-ing From the old church in the vale, Strange-ly sweet their ech-oes steal-ing O-verpeace-ful hill and vale.

2. Now the bells' glad chime has end-ed, But the strain of beau-ty rare, To my heart for aye is blend-ed, And has banished doubt and care.



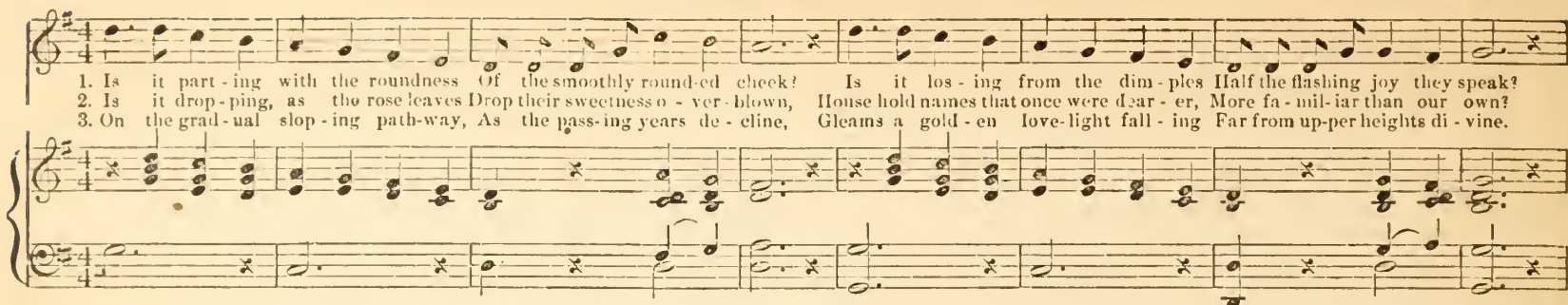
Oft-times have I heard them ring-ing, And have heeded not their strain, Now I hear sweet voic-es sing-ing, Ming-ling with the glad re-frain;

Ne'er a-gain shall I be wea-ry Of the toil of world-ly strife, Far be-yond the dark-ness drea-ry Shines the star of brightest life;

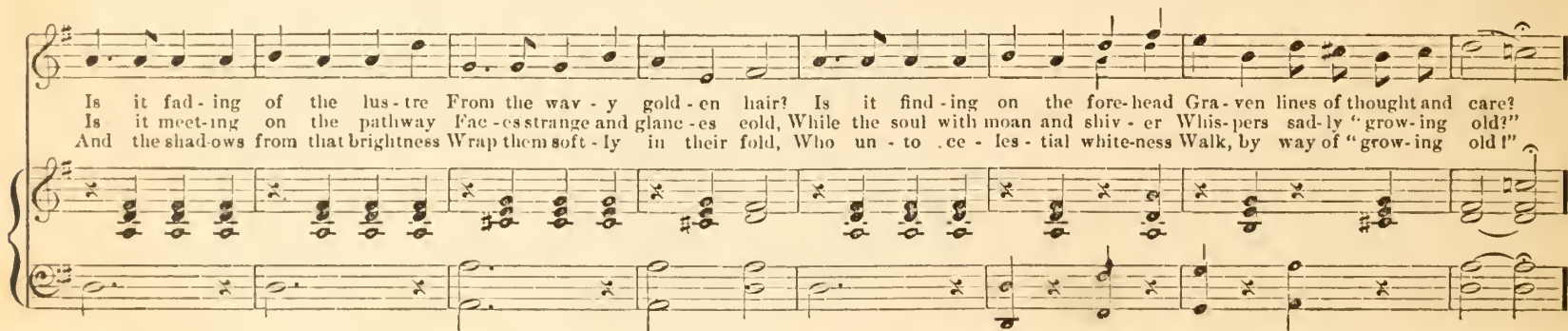


Gen-tle fac-es, lov-ing voic-es Greet me from the gold-en shore, And my inmost heart re-joic-es With sweet tho'ts, sweet tho'ts for-ev-er-more.

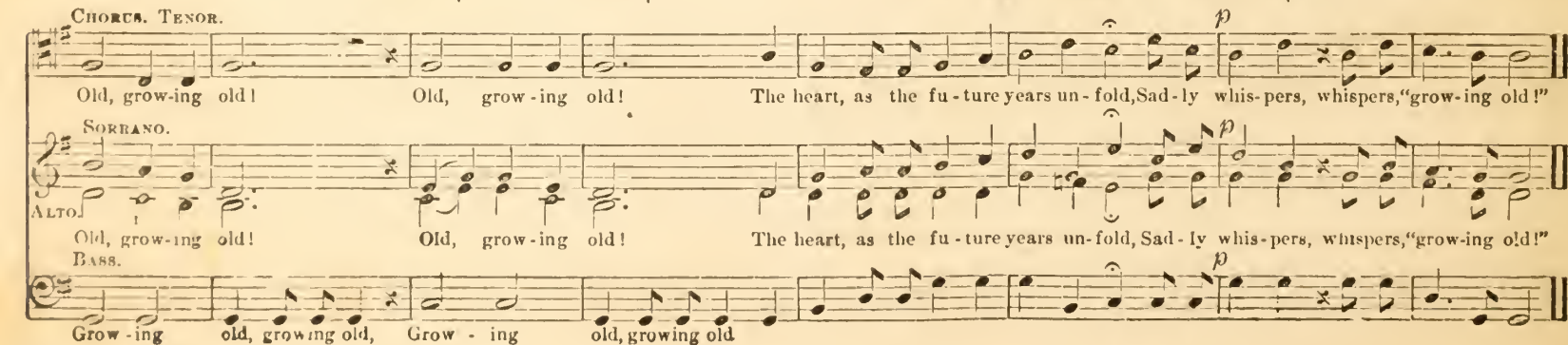
Gen-tle fac-es, lov-ing voic-es Greet me from the gold-en shore, And my inmost heart re-joic-es With sweet tho'ts, sweet tho'ts for-ev-er-more.



1. Is it part-ing with the roundness Of the smooth-ly round-ed cheek? Is it los-ing from the dim-ples Half the flash-ing joy they speak?
 2. Is it drop-ping, as the rose leaves Drop their sweet-ness o-ver-blown, House hold names that once were dear-er, More fa-mil-i-ar than our own?
 3. On the grad-u-al slop-ing path-way, As the pass-ing years de-cline, Gleams a gold-en love-light fall-ing Far from up-per heights di-vine.



Is it fad-ing of the lus-tre From the wav-y gold-en hair? Is it find-ing on the fore-head Gra-ven lines of thought and care?
 Is it meet-ing on the pathway Fac-es strange and glance cold, While the soul with moan and shiv-er Whis-pers sad-ly "grow-ing old?"
 And the shad-ows from that bright-ness Wrap them soft-ly in their fold, Who un-to ce-le-s-tial white-ness Walk, by way of "grow-ing old!"



CHORUS. TENOR.
 Old, grow-ing old! Old, grow-ing old! The heart, as the fu-ture years un-fold, Sad-ly whis-pers, whis-pers, "grow-ing old!"

SOPRANO.
 Old, grow-ing old! Old, grow-ing old! The heart, as the fu-ture years un-fold, Sad-ly whis-pers, whis-pers, "grow-ing old!"

ALTO.
 Old, grow-ing old! Old, grow-ing old! The heart, as the fu-ture years un-fold, Sad-ly whis-pers, whis-pers, "grow-ing old!"

BASS.
 Grow-ing old, growing old, Grow-ing old, growing old

LULLABY.

CLARENCE AUSTIN.

ELIZABETH U. EMERSON.

Andante. p *mf* *rit.*

1. Stars are in the qui - et skies, Gold - en slum - bers kiss your eyes, Sleep, lit - tle dar - ling, do not cry, And

2. Life is wea - ry, sweet - ly sleep, By your side my watch I keep. Sleep, lit - tle dar - ling, do not cry, And

a tempo. *p* *pp*

I will sing a lul - la - by, I will sing a lul - la - by, lul - la - by, lul - la - by.

I will sing a lul - la - by, I will sing a lul - la - by, lul - la - by, lul - la - by.

pp *p* *cres.* *rit.* *pp*

Slum - ber, slum - ber, lul - la - by, lul - la - by, lul - la - by, Slum - ber, slum - ber, lul - la - by.

Slum - ber, slum - ber, lul - la - by, lul - la - by, lul - la - by, Slum - ber, slum - ber, lul - la - by.

BREAK, BREAK, O SEA.

TENNYSON.

L. M. GORDON.

Break, break, break, On thy cold grey stones, O sea, Break, break, break, On thy cold grey stones, O

Break, break, break, On thy cold grey stones, O sea, Break, break, break, On thy cold grey stones, O

sea; And I would that my tongue could ut - ter The tho'ts that a - rise in me. Oh, well for the fish er - man's boy, That he

sea; And I would that my tongue could ut - ter The tho'ts that a - rise in me.

shouts with his sis - ter at play; Oh, well for the sail - or lad, That he sings in his boat on the bay; And the

Maestoso.

state - ly ships go on, To their ha - ven un - der the hill. But oh, for the touch of a van - ished hand, And the

state - ly ships go on, To their ha - ven un - der the hill. But oh, for the touch of a van - ished hand, And the

sound of a voice that is still! Break, break, break, at the foot of thy crags, O sea! But the ten - der

sound of a voice that is still! Break, break, break, at the foot of thy crags, O sea! But the

But the ten - der grace,

grace . . . of a day that's gone, Will nev - er, will nev - er, come back . . to me!

ten - der grace of a day that's gone, Will nev - er, will nev - er come back . . to me!

COME TO THE WOODS AND FIELDS AWAY.

MRS. M. G. C.

L. O. E.

Come to the woods and fields a - way, Come, oh, come! There 'mid the sweet wild flow'rs to stray, Come, come a - way.

Come to the woods and fields a - way, Come, oh, come! There 'mid the sweet wild flow'rs to stray, Come, come a - way.

Bright - - ly glance the sun - beams, On the flow - 'rets soft - ly fall - ing, While birds are gai - ly

Bright-ly glance the sun - beams, Bright-ly glance the sun-beams, On the flow - 'rets soft - ly fall - ing, Birds are gai - ly sing - ing,

sing - ing, And fra - grance fills the air. Now join in sweet - est

gai - ly sing - ing, Come to the woods, to the woods, where birds are gai - ly sing - ing, Join in sweet - est mu - sic,

COME TO THE WOODS AND FIELDS AWAY.

51

mus - sic, Joy - ous mu - sic gai - ly sing - ing, Where the flow - 'rets bright - ly spring, and the

Join in sweet - est mu - sic, joy - ous mu - sic, gai - ly sing - ing, Flow - 'rets spring - ing,

The first system of the musical score is written on three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in 2/4 time. The lyrics are: "mus - sic, Joy - ous mu - sic gai - ly sing - ing, Where the flow - 'rets bright - ly spring, and the" on the top staff, and "Join in sweet - est mu - sic, joy - ous mu - sic, gai - ly sing - ing, Flow - 'rets spring - ing," on the middle staff.

birds so gai - ly sing, to the woods, to the woods, come a - way. Where sun - - - beams

Birds are sing - ing, Come to the woods, to the woods. Oh, sun-beams bright - ly gleam - ing,

with me a - way,

The second system of the musical score continues on three staves. The lyrics are: "birds so gai - ly sing, to the woods, to the woods, come a - way. Where sun - - - beams" on the top staff, "Birds are sing - ing, Come to the woods, to the woods. Oh, sun-beams bright - ly gleam - ing," on the middle staff, and "with me a - way," on the bottom staff. A crescendo marking "cres." is placed above the top staff towards the end of the system.

gleam - ing, oh, come, come a - way, Oh, come to the woods with me, A - way, a - way, a - way. Oh, come with me!

Earth with beauty teem - ing, Come, come a - way, Oh, come to the woods with me, A - way, a - way, a - way, Oh, come with me!

The third system of the musical score continues on three staves. The lyrics are: "gleam - ing, oh, come, come a - way, Oh, come to the woods with me, A - way, a - way, a - way. Oh, come with me!" on the top staff, "Earth with beauty teem - ing, Come, come a - way, Oh, come to the woods with me, A - way, a - way, a - way, Oh, come with me!" on the middle staff. The system ends with a double bar line.

DRIFTING DOWN THE TIDE OF TIME.

EBEN E. REXFORD.

W. IRVING HARTSHORN.

While life's summer time goes by It will bring us many a dream; Hearts with hope and love beat high, Drifting swiftly down the stream; Many a dream will

While life's summer time goes by Dark with cloud, or bright with sun, We've a mission, you and I, Let us see it bravely done; There are lov - ing

As life's summer time goes by Sing a lit - tle help-ful song, It may bright-en many an eye, It may make some weak heart strong; Sing of rest that

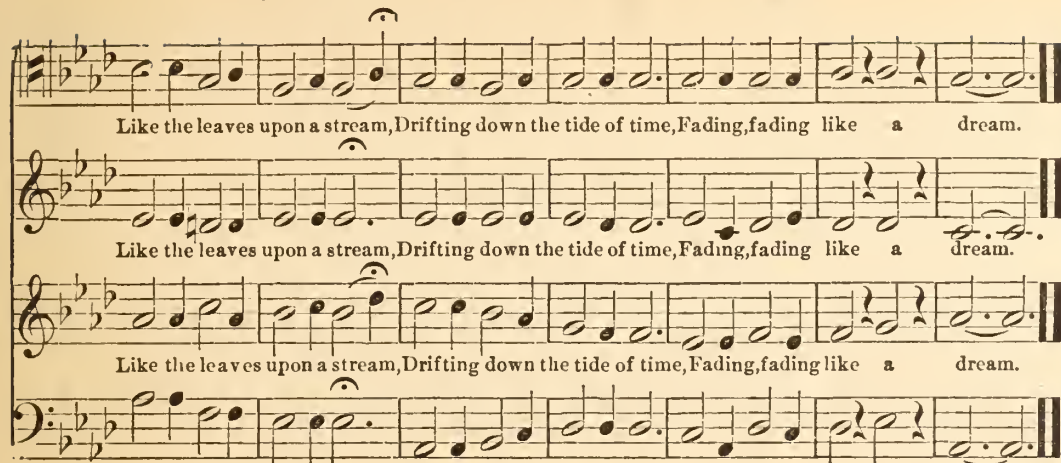
CHORUS.

not come true, Many a hope will droop and die, But the clouds let sun-shine through, As the sum-mer days go by. One by one the days go by,

words to speak, Bur - dens we may help to bear; For the lone - ly and the weak are a - bout us ev - 'ry where. One by one the days go by,

shall be ours, When life's sum-mer days are done, If a - long the way of life Good is wrought and vict'ries won. One by one the days go by,

DRIFTING DOWN THE TIDE OF TIME.



Like the leaves upon a stream, Drifting down the tide of time, Fading, fading like a dream.

Like the leaves upon a stream, Drifting down the tide of time, Fading, fading like a dream.

Like the leaves upon a stream, Drifting down the tide of time, Fading, fading like a dream.



Rit.

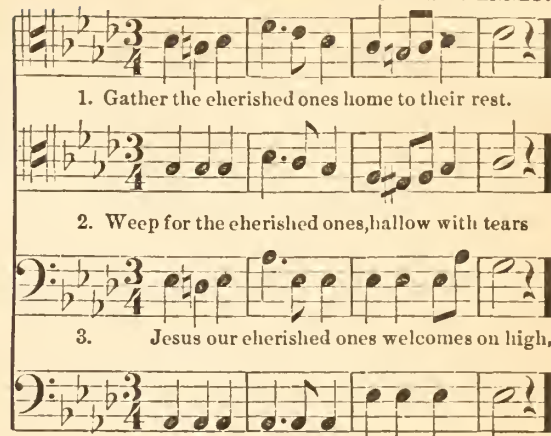
Strew the pale roses over their breast; Like them in beauty flow-ers de-cay, When the heart's earthly joy pass-eth a-way.

Graves which the love of lost ones en-dears; Trust to their pillow beauti-ful dead, An-gels from heaven will watch o'er their bed.

With Him for-ev-er, no more to die, May we, dear Fath-er, when life is o'er, Meet them in glo-ry, to part nev-er-more.

GATHER THE CHERISHED ONES.

J. H. TENNEY.



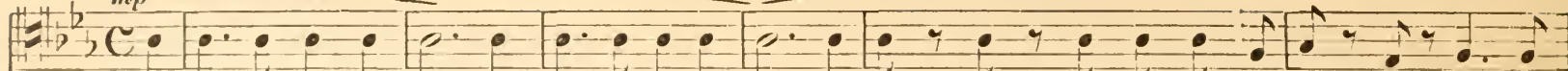
1. Gather the cherished ones home to their rest.

2. Weep for the cherished ones, hallow with tears

3. Jesus our cherished ones welcomes on high,

GOOD NIGHT, MY LOVE, GOOD NIGHT.

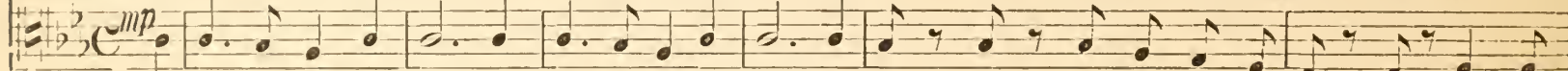
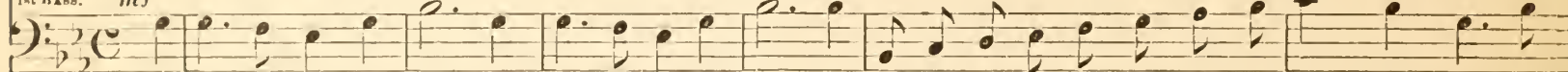
Music by A. F. LOUD.

1st TENOR. *mp Andante con moto.*

1. Good-night, my love, good-night, Good-night, my love, good-night; The stars are peep-ing from the cloud-less sky, And

2. Good-night, my love, good-night, Good-night, my love, good-night; Oh! on thy pil-low may thy pure cheek rest, And

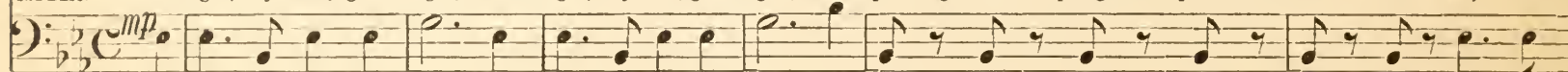
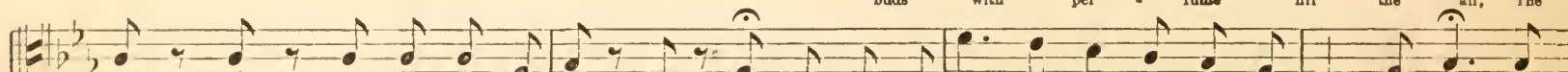
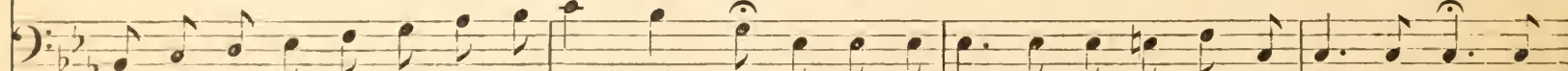
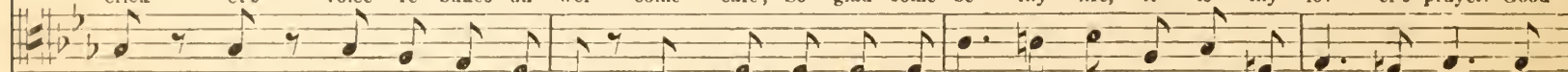
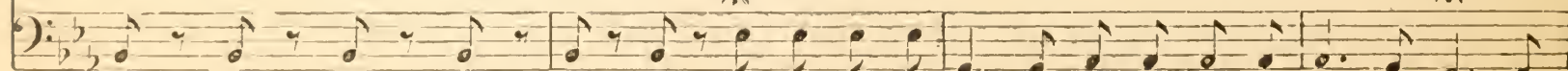
2nd TENOR. 3. Good-night, my love, good-night, Good-night, my love, good-night; The buds of Spring with per-fume fill the air, The

1st BASS. *mf*

1. Good-night, my love, good-night, Good-night, my love, good-night; The twink-ling stars are peep-ing from the cloud-less sky, And

2. Good-night, my love, good-night, Good-night, my love, good-night; Oh! soft-ly on thy pil-low may thy pure cheek rest, And

2nd BASS. 3. Good-night, my love, good-night, Good-night, my love, good-night; The ope-ning buds of Spring with per-fume fill the air, The

stars
soft
buds
are
ly
with
peep
may
per
-
ing
thy
fume
from
pure
fill
the
cheek
rest,
sky,
air,
And
Theon the earth the gen-tle moon-beams lie; The sweet, sad time now comes when I must say good-bye. Good-
may the no shad-ows cross thy sin-less breast; Thy sleep be sweet, thy dreams of him who loves thee best. Good-
crick-et's voice re-bukes un-wel-come care; So glad-some be thy life,—it is thy lov-er's prayer. Good-on the dew-y earth the gen-tle moon-beams lie; The sweet, sad time now comes when I must say good-bye. Good-
an-gels grant no shad-ows cross thy sin-less breast; Thy sleep be sweet, thy dreams of him who loves thee best. Good-
crick-et's cheer-y voice re-bukes un-wel-come care; So glad-some be thy life, it is thy lov-er's prayer. Goodon the dew-y earth the gen-tle moon-beams lie; The sweet, sad
may the no shad-ows cross thy sin-less breast; Thy sleep be sweet,
crick-et's cheer-y voice re-bukes un-wel-come care; So glad-some

GOOD NIGHT, MY LOVE, GOOD NIGHT.

85

poco piu lento. rall. mf con anima.

night, good-night, good - night; Good - night, dear love, good - night, Good-night, dear love, good-night. O love, . . . dear love, . . . A -

night, good-night, good - night; Good - night, dear love, good - night, Good-night, dear love, good-night, O love, my love, dear love, dear love, A -

poco piu lento. rall. mf con anima.

night, good-night, good-night; Good - night, dear love, good - night, Good-night, dear love, good-night. O my love, dear love, A -

mp rall. pp

gain good - night; O love, dear love, dear love, good - night. . . .

p dim. pp

gain good - night; O love, my love, dear love, dear love, dear love, good - night, good - night good - night.

mp pp

gain good - night; my love, dear love, dear love. good-night, good-night, good-night.

rall. p dim. pp

GOING HOME.

QUARTET FOR MALE VOICES.

THE SECOND VERSE BY M. G. C.

ARRANGED BY L. O. E.

1. Go - ing home, Go - ing home, Go - ing home, Go-ing home,Go-ing home, There's mu-sic in the word,Such as those who nev-er

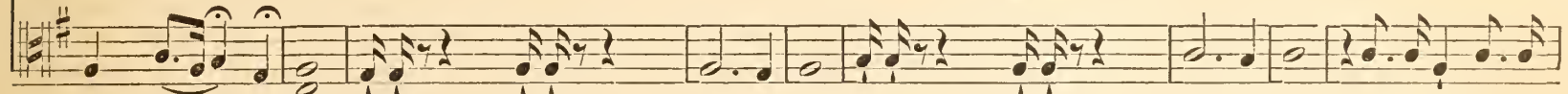
2. Go - ing home, Go - ing home, Go - ing home, Go - ing home,Go-ing home, We bear the blessed word,When the cares of life have

roam Never, never yet have heard, I have sung it to my heart,Which has sung it back to me ; Till my lips have borne their part In the

come, Ever, ever in our hearts, And to him who roams a-far,How the mem'ry bells re-peat Songs from home,that guiding star,To the



sweet har - mo - ny : Singing, Singing, All in one, Singing, Singing, All in one. Going home,going



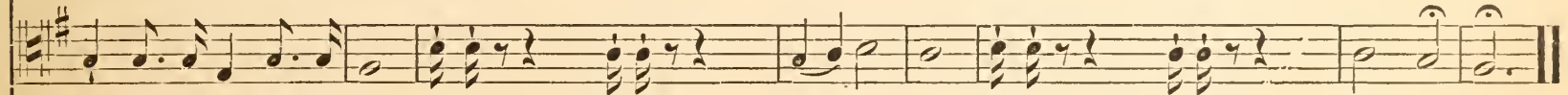
wan - derer's weary feet ; Singing, Singing, All in one, Singing, Singing, All in one. Going home,going



Singing, Singing, Singing, Singing,



home, Going home,Going home. Singing, Singing, All in one, Going, Going, Go - ing home.



home, Going home,Going home. Singing, Singing, All in one, Going, Going, Go - ing home.



Singing, Singing, Going, Going,

THE YANKEE SLEIGH-RIDE.

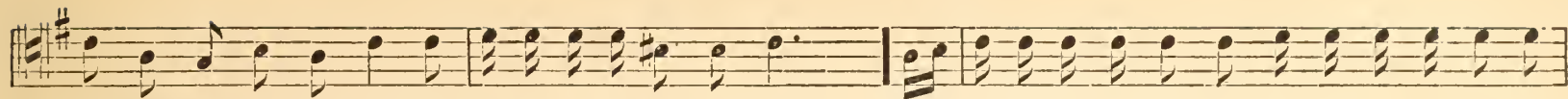
"And when all the lads and lassies were gathered together they went with one accord to Mrs. Deacon Tompkins' Apple Bee."

With sleigh-bell accomp.

J. H. T.

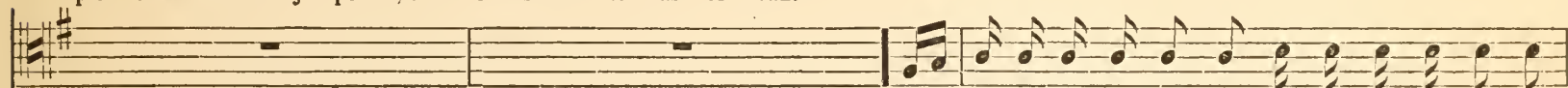
1. Come, Mi-ra - bel - la Hop-kins, hie a - way, For Jon-a-than is waiting in a sleigh! And Ma-ry Phœ-be Ann and Su - san Jane, And
 2. To Mrs. Deacon Tomp-kins' ap - ple bee The pret-ty las-sies, si-mul-ta-neous-ly, With all the mer-ry lads of Cranberry town, Will
 3. And when the strings are swinging o - ver head, We'll all a mer - ry measure lightly tread, Till hun-ger, like a li - on, bars the way. The

An-na Bel - la Jones and Jo-tham Lane Will join us with a sing-ing, While ting - a - ling - a - ling - ling go the bells, And
 hur-ry if the pun-gs should not break down, And cut the fruit in sli - ces, While ap-ple- parings deft - ly fly a - round, 'Tis
 hap-py call to sup - per we o - bey; O lus-cious pie of pump-kin! O hon-ey, cake, and doughnuts crisp and brown! The

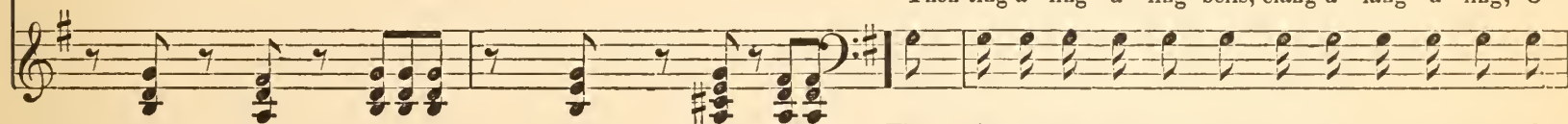


time is swift - ly wing - ing, As mer - ri - ly the mu - sic swells.
 one of love's de - vi - ces, To see if the true name is found.
 pie the black-birds jumped in, Not half so full it was of fun.

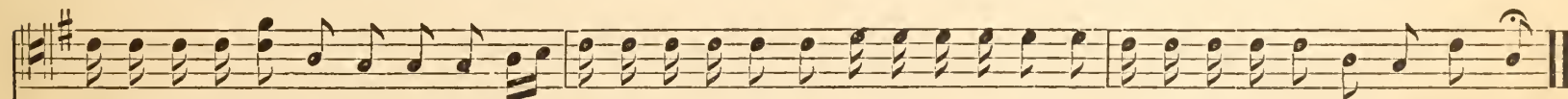
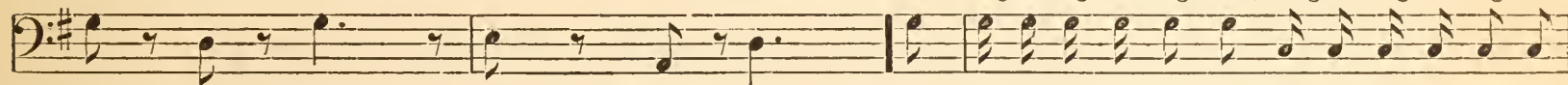
The mer-ry, mer-ry bells, the mer-ry, mer-ry bells, O



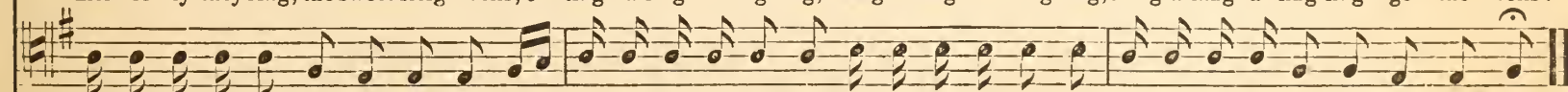
Then ting-a - ling - a - ling bells, clang-a - lang - a - ling, O



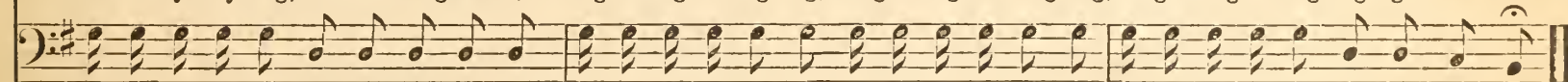
Then ting-a-ling - a - ling bells, clang-a - lang - a - ling, O



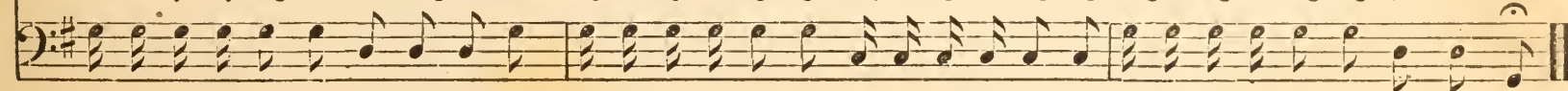
mer - ri - ly they ring, the sweet sleigh-bells, O ting - a-ling - a-ling-ling, clang-a-lang - a - ling-ling, clang-a-lang- a - ling-ling go the bells!



mer - ri - ly they ring, the sweet sleigh-bells, O ting - a-ling - a-ling-ling, clang-a-lang - a - ling-ling, clang-a-lang- a - ling-ling go the bells!



mer - ri - ly they ring, the sweet sleigh-bells, C ting - a-ling - a-ling-ling, clang-a-lang - a - ling-ling, clang-a-lang- a - ling-ling go the bells!



FLOWERS WE BRING TO DECK EACH GRAVE.

FOR DECORATION DAY.

REV. J. E. RANKIN.

J. H. TENNEY.

1. Flowers we bring to deck each grave Where re - pose the na - tion's brave; For their val - or it is meet They should have such off - 'rings sweet;
mp

2. Earth blooms not with bloom of blood, Flows no more with war's red flood; Flow'rs of peace make glad the plain Fur - rowed by the can - non's wain;

Sweet - er yet than flow'rs' per - fume, Bright - er than its bright - est bloom, Breathes the fra - granee of their name, Smiles the blos - som of their fame.
f

In the hour of weak - ness sown, Sleep - ing now, per - haps un - known, Faith dis - cerns a har - vest wave O'er each lone - ly he - ro's grave.

Here we lay spring's floral crown, Here we sprin - kle summer down; Tears shall bud in tribute lays, Tears shall blossom forth their praise.
mf *pp*

Here we lay spring's flo - ral crown, Here we sprin - kle summer down; Tears shall bud in tribute lays, Tears shall blossom forth their praise.

From American Male Choir, by permission.

MEMORY BELLS.

Words by JOHN HOSKINS.
With careful expression.

EDWIN MOORE, by permission.

1. Mem - 'ry bells are ev - er ring - ing, Toll - ing, toll - ing sad - ly on; To my heart thus ev - er bring - ing
 2. Mem - 'ry bells! how sweet their chim - ing, In the hush of twi - light eve! All the hap - py past re - viv - ing,

Songs of days long past and gone; Songs of hap - py, joy - ous child - hood, When my heart was light and free, Blithe as
 Er - rors, too, for which I grieve. How my tho'ts are back - ward rang - ing, Through the vis - tas of the past, Mem - 'ry

bird - ling in the wildwood Trilling forth its mel - o - dy, Blithe as bird - ling in the wildwood Trill - ing forth its mel - o - dy.
 bells say, "I am changing, Life is short! Time's fleeting fast!" Mem'ry bells say, "I am changing. Life is short! Time's fleeting fast!"

MEMORY BELLS.

CHORUS.

cres. - - - *f dim.*

Sweet memo - ry bells, Sweet memo - ry bells, Sweet bells, sweet mem'ry bells, sweet bells, sweet bells! Like echoes from some fairy dell, Like echoes from some fair-y

cres. - - - *f dim.*

Sweet memo - ry bells, sweet bells, sweet mem'ry bells, sweet bells, sweet bells! Like echoes from some fairy dell, Like echoes from some fairy

cres. - - - *f dim.*

Sweet memo - ry bells, sweet bells, sweet mem'ry bells, sweet bells, sweet bells! Like echoes from some fairy dell, Like echoes from some fairy

cres. - - - *f dim.*

dell. Mem'ry bells, Mem'ry bells, Sweet bells, Sweet bells, Sweet memo - ry bells, sweet mem'ry bells, sweet

p *m* *p* *m*

dell. Mem'ry bells, Mem'ry bells, Sweet bells, sweet bells, Ye trance me with your mystle, mys - tic spell, Sweet memo - ry bells, Sweet bells, sweet mem'ry bells, sweet

Mem'ry bells, Mem'ry bells, sweet bells, sweet bells.

bells, sweet bells! Ye trance me with your mystic spell, sweet bells, Ye trance me with your spell, Ye trance me with your mystic spell, Sweet mem'ry bells!

bells, sweet bells! Ye trance me with your mystic spell, sweet bells, Ye trance me with your spell, Ye trance me with your mystic spell, Sweet mem'ry bells!

Sweet bells, sweet bells!

Musical notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. Dynamics include *p* (piano), *cres.* (crescendo), *f* (forte), and *mp* (mezzo-piano).

I LOVE MY LOVE IN THE MORNING.

Words by GERALD GRIFFIN.

Music by GEORGE B. ALLEN.

1. I love my love in the morn ing, For she like morn is fair, is fair Her blush-ing cheek Its crim-son streak, Its clouds, her golden hair: Her

2. I love my love in the morn-ing, I love my love at noon, at noon, For she is bright as a ray of light, Yet mild as Autumn's moon: Her

3. I love my love in the morn-ing, I love my love at even, at even, Her smile's soft play is like the ray That lights the western heav'n: I

Musical notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature.

I Love my Love in the Morning. Concluded.

ad lib: Poco piu lento.

glance. its beams so soft and kind, Her tears, its dew - y show'rs, And her voice the ten - der whis - p'ring wind, That
 beau - ty is my bo - som's sun, Her faith my fost - 'ring shade. And I will love my dar - ling one

ad lib: Poco piu lento.

lov'd her when the sun was high, I lov'd her when he rose, Yes But best of all when eve - ning's sigh wa

rall: - - - - - f a tempo. rall: - - - - -

stirs the ear - ly bow'rs. Oh! I love my love in the morn - ing, For she like morn is fair.

rall: - - - - - f a tempo. rall: - - - - -

even the sun shall fade. Oh! I love my love in the morn - ing, I love my love at noon.

mur - m'ring at its close. Oh! I love my love in the morn - ing, I love my love at even.

SLEEP, MY LOVED ONE.

A SERENADE FOR SOPRANO, ALTO AND TENOR.

Words and Music by EDWIN MOORE.

1. Sleep, sleep, sleep, my loved one, sleep, . . . While thy dreams in lov - ing num - bers Mur - mur
 2. Peace, peace, peace, my loved one, peace, . . . Heav - en's an - gels guard, de - fend thee,

1. Sleep, my loved one, may thy slum - bers Bring thee vis - ions pure and sweet, While thy dreams in lov - ing num - bers Mur - mur
 2. Peace, my loved one, now at - tend thee, While the moon - beams soft - ly gleam, Heav - en's an - gels guard thee and de - fend thee,

pp words my soul may greet; Hushed, si - - lent, Rob - in, Cuck - oo, Thrush and Wren, Sleep, my loved one,
 Dream, my loved one, dream! Sweet, fra - - grant, Touched by sunshine, bathed in dew, Is the love thy

words my soul may greet, soul may greet; Hushed, hushed and si - lent is the sing - er, Rob - in, Cuck - oo, Thrush and Wren, Sleep, my loved one,
 Dream, my loved one, dream, sweetly dream! Sweet, sweet and fra - grant as the ro - ses Touched by sun - shine, bathed in dew, Is the love thy

pp *rit. . . p* *dim.* *rit. . .* *p p . . . pp*

still I lin - ger, Dream of me a - gain. Good - - night! Good - - night! Good - night! Good night!
 heart dis - clos - es, Love both firm and true.

still I lin - ger, Dream of me a - gain. Good - night! Good - night! Good - night! Good - night!
 heart dis - clos - es, Love both firm and true.

dim. *rit. .*

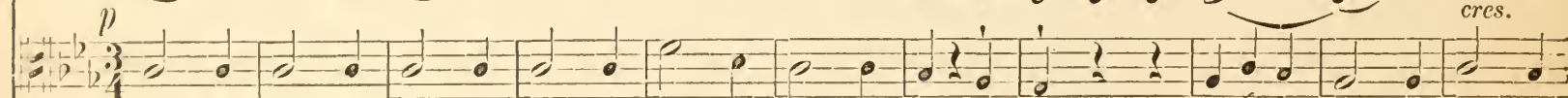
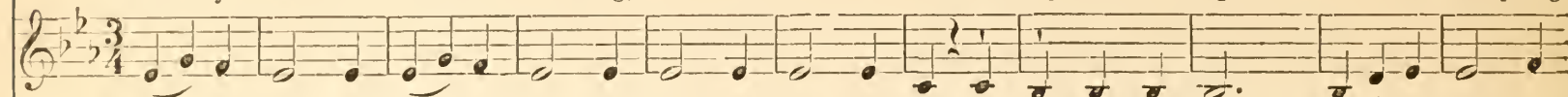
SOFTLY FALL THE SHADES OF EVENING.

J. L. HATTON.

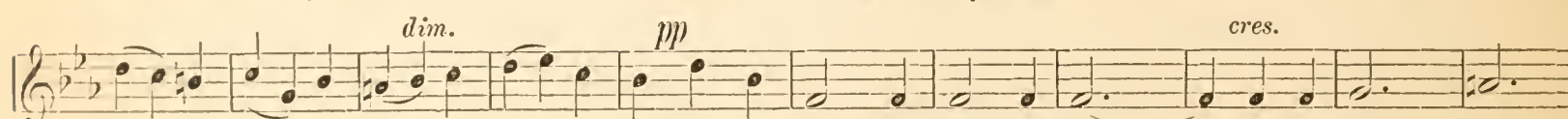
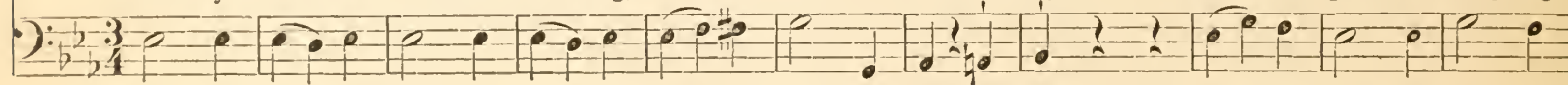
p Allegro moderato.



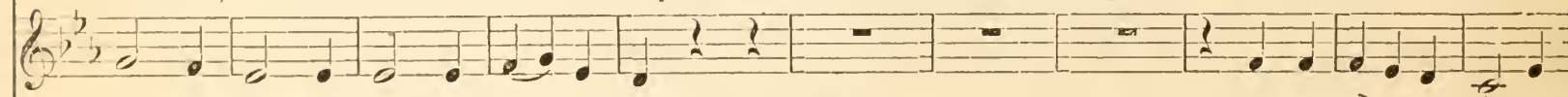
1. Soft - ly fall the shades of ev - 'ning, O'er the val - ley, hushed and still, As the sun's . . . last rays are
2. Soft - ly fall the shades of ev - 'ning, On the bos - om of the deep, Winds in gen - - tle whisp'ring



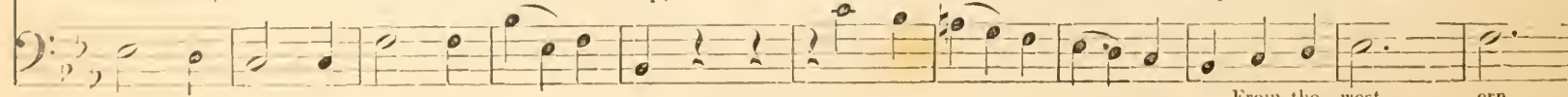
1. Soft - ly fall the shades of ev - 'ning, O'er the val - ley, hush'd and 'still, As the sun's last rays are
2. Soft - ly fall the shades of ev - 'ning, On the bos - om of the deep, Winds in gen - tle whisp'ring



fad - ing From the dis - tant west - ern hill, From the dis - tant west - ern hill, . . . From the west - ern
mur-murs, Woo the sweet wild flow'rs to sleep, Woo the sweet wild flow'rs to sleep, . . . Woo the flow'rs to



fad - ing From the dis - tant west - ern hill, From the dis - tant west - ern hill, From the dis - tant
mur-murs, Woo the sweet wild flow'rs to sleep, Woo the sweet wild flow'rs to sleep, Woo the sweet wild



From the west - ern
Woo the flow'rs to

hill. sleep. . . . Balm - y mists have lull'd to slum - ber Wea - ry ten - ants of the tree. .
Far on high the moon as - cend - ing Sheds on all her peace - ful light. .

Balm - y mists Wea - ry
Far on high

west - ern hill. have lull'd to slum - ber ten - ants of the tree.
flow'rs to sleep. the moon as - cend - ing, Sheds her peace - ful light.

hill. sleep. . . . have the

mf

Stars in bright and glo - rious num - ber, Spar - kle on the wave - less sea. Spar - kle, spar - kle,
From her sil - v'ry throne she smil - eth, Smil - eth on a world of dreams. Smil - eth, smil - eth,

mf

Stars in bright and glo - rious number, Spar - kle on the wave - less sea. Spar - kle, spar - kle,
From her sil - v'ry throne she smil - eth, Smil - eth on a world of dreams. Smil - eth, smil - eth,

stars now spar - kle,
smil - eth, smil - eth, Sparkle on on the
Smil - eth on the

SOFTLY FALL THE SHADES OF EVENING.

f *rall. e dim.*

spar - kle, spar - kle, Spar - kle on on the wave - less sea.
 smil - eth, smil - eth, Smil - eth on on a world of dreams.

f *rall. e dim.*

spar - kle, spar - kle, Spar - kle on on the wave - less sea, Spar - kle on on the wave - less sea.
 smil - eth, smil - eth, Smil - eth on on a world of dreams, Smil - eth on on a world of dreams.

wave world - - less of sea, dreams,

FAREWELL TO THE FOREST.

MENDELSSOHN.

1. Thou for - est broad and sweep - ing, Fair work of na - ture's God, Of all my joy and weep - ing, The con - se - crate a -

2. Who night - ly scans thy beau - ty, A sol - emn word shall read, Of love, of truth and du - ty, Our hope in time of

3. Ah! soon I must for - sake thee, My arm, my shel - t'ring home, In sor - row soon be - take me, In yon vain world to

bode! Yon world, de - ceiv - - ing ev - er, Mur - murs in vain a - larms, Oh, might I wan - der nev - er, From
 need. And I have read them oft - en, Those words so true and clear, What heart that would not soft - en Thy
 roam, And there the world re - call - ing, Thy sol - emn les - sons teach, 'Mid care and dan - ger fall - ing, No

yon world de - ceiv - ing ev - er,
 and I have read then oft - en,
 and there the world re - call - ing,

nev
 soft
 fall

thy pro - tect - ing arms. Oh, might I wan - der nev - er, From thy pro - tect - - ing arms!
 wis - dom to re - vere? What heart that would not soft - en Thy wis - - dom to re - vere?
 harm my soul shall reach, 'Mid care and dan - ger fall - ing, No harm my soul shall reach.

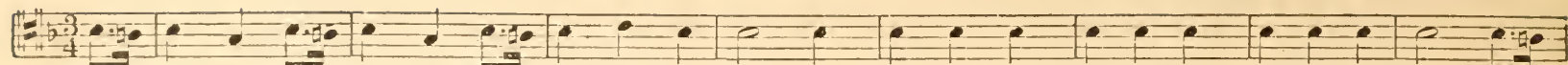
- - er,
 - - en,
 - - ing,

O, might I wan - der nev
 What heart that would not soft
 'Mid care and dan - ger fall

- - - - er,
 - - - - en,
 - - - - ing,

COME TO THE MOUNTAIN.

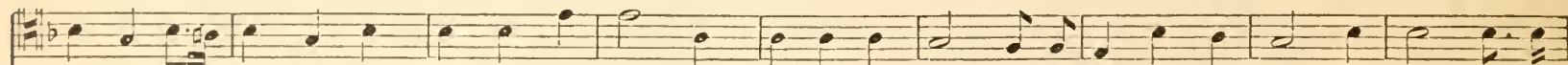
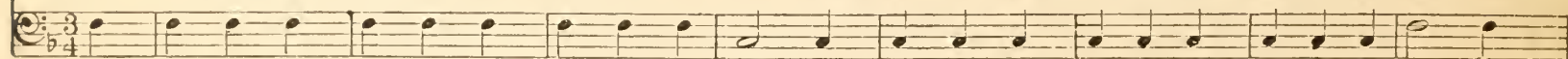
EDWIN MOORE, by permission.



1. Oh, come to the moun-tain, with free-dom and health, Un-known to the dwell-ings of splen-dor and wealth; There's



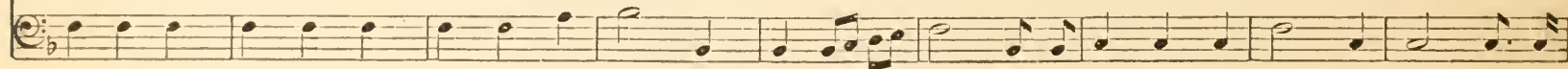
2. Oh, come to the moun-tain, the first blush of day Shall lead us a-far from the val-leys a-way; With



joy on the hills where the mer-ry winds blow, That ne'er can be found in the val-leys be-low; There Life, Light and



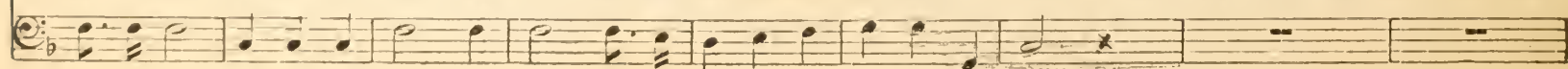
bu-gle and spear we the moun-tains will climb, Where men walk with na-ture in gran-deur sub-lime; Oh, leave the bright



Lib-er-ty e'er may be found, The spir-it of free-dom seems hov-er-ing round. There the chain-oids are bound-ing in



hall of mirth, al-so of song, For brief are the rap-tures that to them be-long. O the hills of our Fa-ther, the



COME TO THE MOUNTAIN.

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in - no - cent glee, There's joy on the moun-tain, Then come there with me, There's joy on the moun - tain, Come there with hills of the free, Are the home of the hun - ter, Then come there with me, Are the home of the hun - ter, Come there with

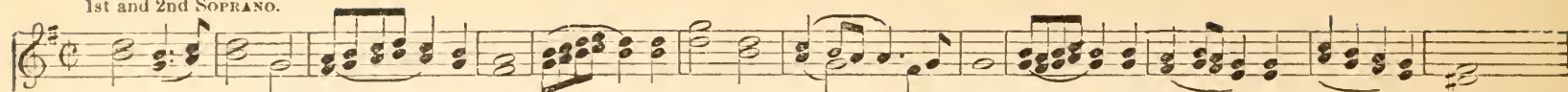
me, There's joy on the moun-tain, Come there with me. O come to the moun-tain, Come hap - py and free, come, O come to the Come to the moun-tain, Come hap - py and free, Come to the moun - me, Are the home of the hun - ter, Come there with me. O come to the moun-tain, Come hap - py and free, come, O come to the

mountain, O come there with me, . . . O yes there is joy, joy, and hearts full of glee, come, Then come, come, then come, come, Then come there with me. tain, mountain. O come there with me, . . . Yes there is joy, joy, and hearts full of glee, come, Then come, come, then come, come, Then come there with me.

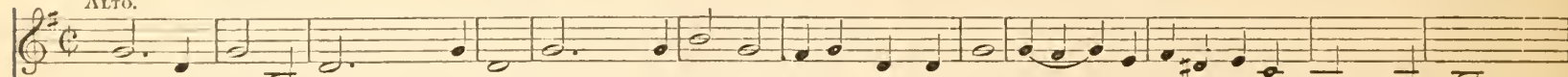
SEE, THE CONQU'RING HERO COMES.

CHORUS.

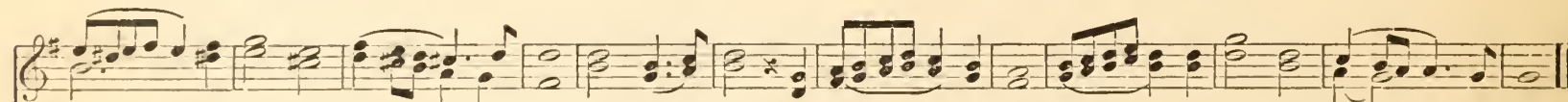
CHORUS OF YOUTHS.*
1st and 2nd SOPRANO.



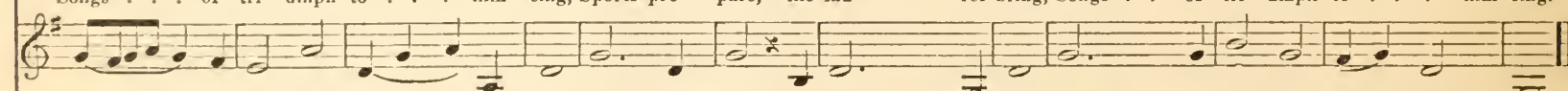
See, the conqu'ring he - - ro comes, Sound . . the trum-pets, beat . . the drums. Sports pre- pare, . . the lau - rel bring,



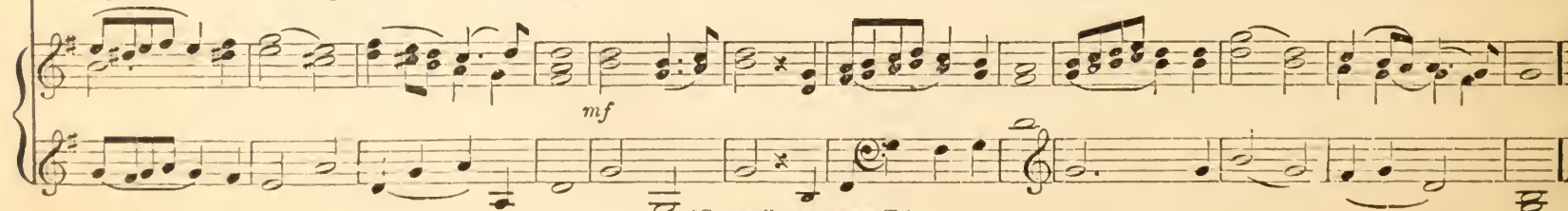
See, the conqu'ring he - - ro comes, Sound the trum-pets, beat . . the drums. Sports pre- pare, . . the lau - rel bring,



Songs . . . of tri - umph to . . . him sing, Sports pre - pare, the lau - - rel bring, Songs . . . of tri - umph to . . . him sing.



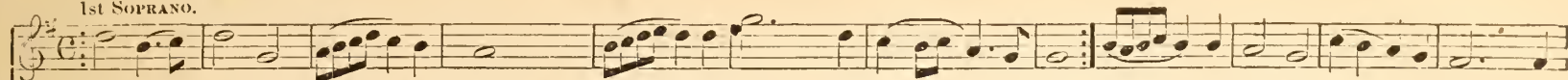
Songs . . . of tri - umph to . . . him sing, Sports pre - pare, the lau - - rel bring, Songs of tri - umph to him sing.



*Generally sung as a Trio.

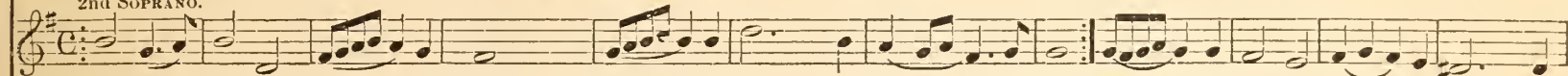
DUEET OR CHORUS OF VIRGINS.

1st SOPRANO.



See the God-like youth . . ad - vance, Breathe the flutes, and lead . . . the dance. Myr - tle wreaths and ro - - ses twine, To

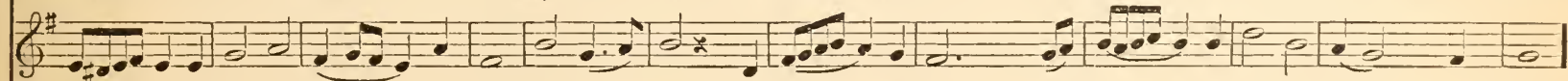
2nd SOPRANO.



See the God-like youth . . ad - vance, Breathe the flutes, and lead . . . the dance. Myr - tle wreaths and ro - - ses twine, To

*Flutes. p*

deck . . the he - ro's brow . . di - vine; Myr - tle wreaths and ro - - ses twine, To deck . . the he - ro's brow . . di - vine.



deck . . the he - ro's brow . . di - vine; Myr - tle wreaths and ro - - ses twine, To deck . . the he - ro's brow . . di - vine.

*Go on to (Chorus.)*

See, the conqu'ring he - - ro comes, Sound . . . the trum - pets, beat the drums. Sports . . pre-pare, the lau - rel bring,

See, the conqu'ring he - - ro comes, Sound the trum - pets, beat the drums. Sports pre-pare, the lau - rels bring,

Songs . . . of tri - umph to . . . him sing. See the con-qu'ring he - - ro comes, Sound . . . the trum - pets beat the drums.

Songs of tri - umph to . . . him sing. See the conqu'ring he - - ro comes, Sound . . . the trum - pets beat the drums.

GRANDFATHER'S DAY-DREAM.

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OR

Words from THE CHRISTIAN ADVOCATE. THE SWING ON THE APPLE-TREE BOUGH.

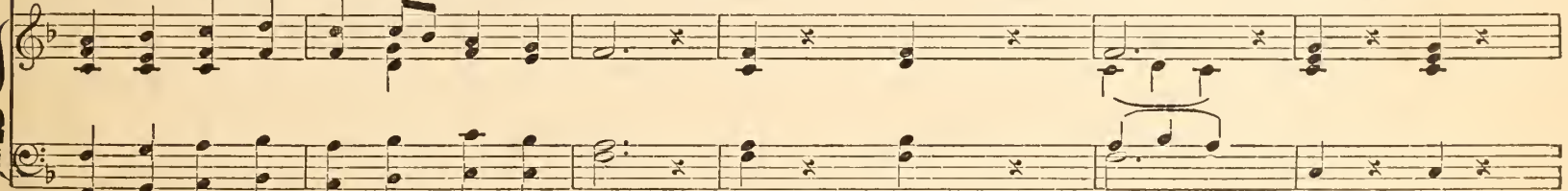
Music by EDWIN MOORE.



1. I'm old and gray, and I'm worn with care; My strength has well nigh fled; I sit a - lone in my
 2. The birds that sang a - bove my head Were not more gay than I; The gold - en mo - ments so
 3. And there was one in the swing with me, A love - ly fair-haired child, Whose life was like to a



old arm - chair; My com - rades all are dead. My mem - ry will back - ward roam— It brings be - fore me
 light - ly sped Till sum - mer days flew by. Those hours were bliss with - out al - loy, No cloud was on my
 sum - mer sea, So gen - tle, calm, and mild. An an - gel now she waits for me, A crown is on her



now, Each hill and dale of my child - hood home And the swing on the ap - ple - tree bough. Swing, swing, swing, I
 brow, For life has brought me no pur - er joy Than the swing on the ap - ple - tree bough.
 brow, Yet still a gold - en - haired child I see In the swing on the ap - ple - tree bough.



fain would be a boy a-gain, Swing, swing, swing, And swing on the ap - ple - tree bough. . . . Swing, swing,

swing, Swing, swing, swing, Swing, swing, swing, On the ap - ple - tree bough, the

bough, And swing on the ap - ple - tree bough.

ADIEU.

EDWIN MOORE. By per.

1. A - dieu! ye streams that sweet - ly flow, Ye ver - ual airs that soft - ly blow,

2. From ye with - out a pang I fly, And drop no tear, and heave no sigh;

Ye trees by bloom - ing, bloom - ing spring ar - rayed, Ye birds that war - ble through the shade, war - ble through the shade

But, loved ones, forced from thee to part, What an - guish swells my rend - ing, rend - ing heart.

forced from thee, from thee to part, What an - guish swells my rend - ing heart.

rit.

A - dieu, A - dieu, A - dieu, A - dieu! A - dieu, A - dieu, A - dieu, A - dieu, A - dieu, A - dieu!

A - dieu, A - dieu, A - dieu, A - dieu! A - dieu, A - dieu, A - dieu, A - dieu, A - dieu, A - dieu!

WHERE THE BEE SUCKS, THERE LURK I.

DRS. ARNE AND JACKSON.

Allegretto.

The musical score is written for voice and piano. It consists of five systems of staves. The first system has a treble staff with a key signature of one sharp (F#) and a 4/4 time signature. The second system has a bass staff. The third system has a treble staff. The fourth system has a bass staff. The fifth system has a treble staff. The lyrics are written below the staves. The music is in a 4/4 time signature and has a key signature of one sharp (F#). The tempo is marked 'Allegretto.'.

There lurk I, There lurk I;

Where the bee sucks, there lurk I, In a cow-slip's dell I lie; There I couch when owls do

do I fly, do I fly, do I

Ru, hu, hu, hu, hu, ru, hu, hu, hu, hu, do I fly, do I fly, do I fly,

cry, When owls do cry, When owls do cry; On a bat's back do I fly,

On a bat's back do I fly, do I fly, . . .

fly, do I fly, Af - ter sun - set mer - ri - ly,

. Af - ter sun - set mer - ri - ly, mer - ri - ly, Af - ter sun - set mer - ri - ly, mer - ri - ly.

Af - ter sun - set

mer ri - ly, mer - ri - ly shall I live Un - der the blos - som that hangs on the

p Mer - ri - ly, mer - ri - ly shall I live now, Shall I live now, Un - der the

Mer - ri - ly, mer - ri - ly shall I live now, shall I live now, Shall I live now,

Mer ri - ly, mer - ri - ly shall I live now,

tree, *p* *cres.* *dim.*

blos - som, Mer - ri - ly, Mer - ri - ly, mer ri - ly, mer - ri - ly shall I live

Un - der the blos - som Mer - ri - ly, mer - ri - ly, mer - - - - ri - ly,

Mer - ri - ly,

p *p* *f*

now, Un - der the blos - som that hangs on the bough, Mer - ri - ly, mer - ri - ly shall I live now, Mer - ri - ly, mer - ri - ly, shall I live

f *p* *f*

mer - ri - ly, Un - der the blos - som that hangs on the bough, Mer - ri - ly, mer - ri - ly shall I live now, Mer - ri - ly, mer - ri - ly, shall I live

now, Un - der the blos - som that hangs on the bough, Un - der the blos - som that hangs on the bough. All we fair - ies, all we

now, Un - der the blos - som that hangs on the bough, Un - der the blos - som that hangs on the bough. All the fair-ies

that do run, By the tri - ple Hee - ate's beam, From the pres - ence of the

fair - ies, that do run, that do run, that do run, By the tri - ple Hee - ate's beam,

All we fair - ies, All we fair ies, that do run, By the tri - ple Hee ate's beam, From the

All we fair-ies, that do run, that do run, By the tri - ple Hee - ate's beam,

sun, From the pres - ence of the sun, Fol - low dark - ness as a dream, Fol - low dark - ness as a dream, as a dream.

pres - ence of the sun, From the pres - ence of the sun, Fol - low dark - ness as a dream, as a dream.

musical notation details: The score is written for voice and piano. It features a key signature of one flat (B-flat) and a 2/4 time signature. Dynamics include *p* (piano), *f* (forte), *m* (mezzo), *dim.* (diminuendo), and *pp* (pianissimo). The piano part includes chords and arpeggiated figures, while the vocal part has a melody with lyrics. The score is divided into systems, with the first system containing the first two lines of music, the second system containing the next two lines, and the third system containing the final two lines.

O - ver park, o - ver pale, Thor-ough flood, thorough fire,

O - ver park, o - ver pale, o - ver dale,

O - ver hill, o - ver dale, Thorough bush, thorough brier, o - ver hill, thorough

O - ver hill, o - ver dale,

O - ver hill, o - ver dale, thor-ough bush, thorough brier, O - ver

O - ver park, Thorough flood, thor-ough fire, O - ver

bush, thor-ough brier, O - ver pale, thor-ough flood, thor-ough fire,

hill, o - ver dale, thorough bush, thoro' brier, O - ver park, o - ver pale, thorough flood, thorough fire, thorough fire,

O - ver park, o - ver pale, thorough flood, thorough fire. thoro' fire, O - ver

O - ver park o - ver pale, thorough flood, thorough fire,

O - ver dale, o - ver park, Thorough flood, thorough fire, O - ver hill, o - ver dale, Thorough hill, Thorough bush, thorough brier, O - ver pale, thorough flood, thorough fire, O - ver hill, o - ver dale, Thorough

bush, thorough brier, O - ver park, o - ver pale, Thorough flood, thorough fire, . . . Mer - ri - ly, bush, thorough brier, O - ver park, o - ver pale, Thorough flood, thorough fire, . . . Mer - ri - ly, mer - ri - ly shall I live

ri - ly, mer - ri - ly, Shall I live now, Un - der the blossom that hangs on the bough, mer - ri - ly shall I live now, Shall I live now, Un - der the blossom, mer - ri - ly, mer - ri - ly, now, shall I live now, shall I live now, Un - der the blossom, mer - ri - ly, Mer ri - ly, mer - ri - ly, shall I live now, mer - ri - ly,

Mer - ri - ly, mer - ri - ly shall I live now, Un - der the blos - som that hangs on the
mer - ri - ly, mer - ri - ly, Mer - ri - ly, Un - der the blos - som that hangs on the

bough, Un - der the blos - som that hangs on the bough, Mer - ri - ly, mer - ri - ly shall I live now, Mer - ri - ly,
bough, Un - der the blos - som that hangs on the bough, Mer - ri - ly, mer - ri - ly shall I live now, Mer - ri - ly,

mer - ri - ly shall I live now, Un - der the blos - som that hangs on the bough, Un - der the blos - som that hangs on the bough.
mer - ri - ly shall I live now, Un - der the blos - som that hangs on the bough, Un - der the blos - som that hangs on the bough.

CHERRY RIPE.

Arranged for four Voices by W. F. TAYLOR.

SOPRANO. *mf*

Cher-ry ripe, cher-ry ripe, ripe, I ery; Full and fair ones, come and buy; . . Cher-ry ripe, cher-ry ripe, ripe I ery, . .

TENOR. *mf*

Cher-ry ripe, cher-ry ripe, ripe, I ery; Full and fair ones, come and buy; Cher-ry ripe, cher-ry ripe, ripe I ery, . .

BASS. *mf*

Cher-ry ripe, cher-ry ripe, ripe, I ery; Full and fair ones, come and buy; Cher-ry ripe, cher-ry ripe, ripe I ery, . .

ACCOMP. *mf*

Full and fair ones, come and buy! If so be you ask me where They do grow, I answer there,

Full and fair ones, come and buy! If so be you ask me where They do grow, I answer there,

f

p

Where the sun - beams sweet - ly smile, There's the land . . of Cher - ry Isle, There's the land of Cher - ry Isle! Cher-ry ripe, cher-ry ripe,

Where the sun - beams sweet-ly smile, There's the land of Cherry Isle, There's the land of Cher - ry Isle! Cher-ry ripe, cher-ry ripe,

The first system of the musical score for 'Cherry Ripe'. It consists of four staves. The top two staves are for the vocal parts, with lyrics written below them. The bottom two staves are for the piano accompaniment, featuring a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

ripe, I cry, Full and fair ones, come and buy; . . Cherry ripe, cher-ry ripe, ripe, I cry, Full and fair ones, come and buy! Where the sun - beams

ripe, I cry, Full and fair ones, come and buy; . . Cherry ripe, cher-ry ripe, ripe, I cry, Full and fair ones, come and buy! Where the sunbeams

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are repeated. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a *dolce espress.* marking.

CHERRY RIPE.

sweet-ly smile, There's the land of Cher - ry Isle; These plan-ta-tions ful - ly show, All the year where cherries grow, All the year where

sweetly smile, There's the land of Cher-ry Isle; These plan-ta-tions ful - ly show, All the year where cherries grow, All the year where

cherries grow! Cherry ripe. cherry ripe, ripe, I cry, Full and fair ones, come and buy, Full and fair ones, come and buy!

cher-ries grow! Cherry ripe, cherry ripe, ripe, I cry, Full and fair ones, come and buy, Full and fair ones, come and buy!

rall. *f* *rall.* *f* *rall.* *f*

THE MOUNTAIN LAND.

L. O. EMERSON.

p Lively.

1. A - way a-way, our joy - ial band Will seek, will seek the mountain land, And share 'mid haunts of elk and deer, Fresh air, and hun - ter's cheer; Where

2. Hurrah! good friends, be - hold in view, Those summits, tinged with heaven's own blue, A - mid the clouds they proudly stand, As men - archs of the land! Come

tow - ring cliffs, with ce - dars green, Are seen, our tire - less feet . . Will of those wind - swept sum - mits gain, The ris - ing sun to greet; A -

on! our hearts with new - er life Beat high! the world is passed; This low - er world of wear - ing strife, We're near the skies at last; A -

way, bold hunts - men! We part with many a loud huz - zah, A - way! then off, men! A - way to the syl - van war! . .

way, bold hunts - men! With song and shout, and loud huz - zah, We hail the green - wood, We haste to the syl - van war! . .

Now Nature's quiet nooks evade, Where mountain maids with joy Those clear waters quaff, with song and with laugh, The happy hours employ; A-way, then

With careful step, and well-trained eye, Our weary game we trace, Explore every hill-side, dingle and dell, The wild deer's hiding place, A-way, like

woods-men! we long to hear the echoing horn, Its wild sweet music On mountain winds up-borne. A-way, a-way, ah! soon to stand A-

lightning he bounds, as sounds the loud "hal-loo!" A-way, then, hunts-men! The game is full in view. And thus we pass the cheerful day, Till

mid that glorious mountain land, Where lakes reflect the flow'ret's pride, And crystal stream-lets glide. A-way to the land,

evening spreads her shadows gray; Then shines our camp-fire's ruddy gleam, On tree and rock and stream. A-way, A-

A-way to the land,

way To rock, and mountain stream, Away! away! We haste away! With cheerful songs we hail the day, And soon shall stand, And

Away to the land Of rock, and mountain stream, Away! away! We haste away! With cheerful songs we hail the day, And soon shall stand, And

way. . . . To rock, and mountain stream, Away! away! We haste away! With cheerful songs we hail the day, And soon shall stand, And

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The second staff is also a treble clef with the same key signature, containing a similar melodic line. The third staff is a treble clef with a key signature of two sharps (F# and C#), containing a melodic line. The fourth staff is a bass clef with a key signature of two sharps, containing a bass line. The lyrics are written below the staves, with some words aligned under specific notes.

soon shall stand A merry band in mountain land, The glorious mountain land, The glorious mountain land, The glorious, glorious mountain land.

soon shall stand A merry band in mountain land, The glorious mountain land, The glorious mountain land, The glorious, glorious mountain land.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The second staff is also a treble clef with the same key signature, containing a similar melodic line. The third staff is a treble clef with a key signature of two sharps (F# and C#), containing a melodic line. The fourth staff is a bass clef with a key signature of two sharps, containing a bass line. The lyrics are written below the staves, with some words aligned under specific notes. Dynamic markings 'cres.', 'ff', and 'rit.' are placed above the top staff.

HYMN-TUNES, ANTHEMS AND CHORUSES.

Andante.

MALINO. L. M. No. 1.

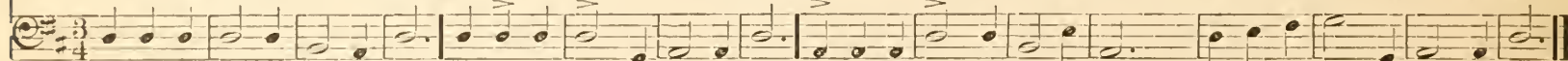
L. O. EMERSON.



1. Be-fore Je - ho - vah's aw-ful throne, Ye nations bow with sa - cred joy; Know that the Lord is God a - lone; He can cre - ate, and He destroy.



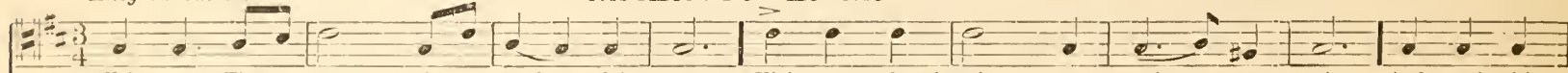
2. His sovereign pow'r, without our aid, Made us of clay and form'd us men; And when like wand'ring sheep we stray'd, He brought us to His fold a - gain.



3. We are His peo - ple, we His care, Our souls, and all our mor-tal frame; What lasting hon - ors shall we rear, Al-might-y Mak - er, to Thy name?

Allegro moderato.

MALINO. L. M. No. 2.



1. We'll crowd Thy gates with thank - ful songs, High as the heav'n our voice - es raise; And earth with



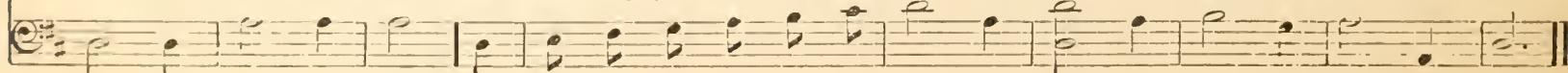
2. Wide as the world is Thy com - mand, Vast as e - ter - ni - ty, Thy love; Firm as a

*cres.**f**ff*

her ten thou - sand tongues, Shall fill Thy courts with sound - ing praise, Shall fill Thy courts with sound ing praise.



rock Thy truth shall stand, When roll - ing years shall cease to move, When roll - ing years shall cease to move.



DAWNING DAY. L. M.

1. A-rise, a - rise, with joy survey The glo - ry of the lat-ter day; Already is the day begun, Which marks at hand the ris - ing sun.

2. Auspicious dawn! thy rising ray With joy we view, and hail the day; Great sun of righteousness, arise, And fill the world with glad surprise.

The musical score for 'DAWNING DAY. L. M.' consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second line of lyrics corresponding to the second and third staves.

AMETHYST. L. M.

L. O. E.

1. Soft be the gently breathing notes, That sing the Saviour's dy - ing love: Soft as the evening zephyr floats, And soft as tune - fully res a - bore.

2. Soft as the morning dews de - scend, While warbling birds ex - ult - ing soar: So soft to our al - migh - ty Friend Be ev - ery sigh our bosoms pour.

3. Pure as the sun's en-live - ning ray That scatters life and joy a - broad: Pure as the lucid orb of day, That pro - claims its Mak - er God.

The musical score for 'AMETHYST. L. M.' consists of three staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first staff and the second and third lines of lyrics corresponding to the second and third staves.

1. While my Re-deem-er's near, My Shep-herd and my Guide, I bid fare-well to ev-ery fear, My wants are all sup-plied.

2. To ev-er fra grant meads, Where rich a-bun-dance grows, His gra-cious hand in-dul-gent leads, And guards my sweet re-pose.

3. Dear Shep-herd, if I stray, My wan-d'ring feet re-store; And guide me with Thy watch-ful eye, And let me rove no more.

BRUCE. 8s, and 7s.

E.

1. Hark! the notes of an-gels, sing-ing, "Glo-ry, glo-ry to the Lamb!" All in heav'n their trib-ute bring-ing, Rais-ing high the Saviour's name.

2. Fill'd with ho-ly em-u-la-tion, Let us vie with those a-bove; Sweet the theme, a free sal-va-tion! Fruit of ev-er-last-ing love.

3. End-less life in Him pos-sess-ing, Let us praise His prec-ious name; Glo-ry, hon-or, pow'r, and bless-ing, Be for-ev-er to the Lamb.

STERLING. L. M.

THOS. PARKISON.

Animated. Accent strong and well marked.

1. Now to the Lord, a no-ble song! A-wake, my soul, a-wake, my tongue; Ho-san-na to th'e-ter-nal name, And all His bound-less love pro-claim.

2. Grace! 'tis a sweet, a charming theme, My tho'ts re-joice at Je-sus' name; Ye an-gels, dwell up-on the sound; Ye heav'ns, re-lect it to the ground.

3. To God the Fa-ther let us sing. To God the Son and ris-en King; And e-qual-ly with them a-dore The Spir-it—God for-ev-er more.

1. Sav-iour, source of ev - ery bless-ing, Tune my heart to grate-ful lays; Streams of mer - cy, nev - er ceas-ing, Call for loud-est songs of praise

2. Thou did'st seek me when a stran-ger, Wand'ring from the fold of God; Thou did'st save my soul from dan-ger, Didst re-deem me with thy blood.

Teach me some me - lo - dious meas-ure, Sung by rap-tured saints a - bove; Fill my soul with sa - cred pleasure, While I sing re-deem-ing love.

By Thy hand re - stored, de - fend - ed, Safe thro' life thus far I've come; Safe, O Lord, when life is end - ed, Bring me to my Heavenly home.

LOZINA. C. M.

L.

Not too fast.

1. Be-hold the glo-ries of the Lamb, A - mid his Father's throne; Pre-pare new hon-ors for his name, And songs before un - known, And songs before un - known.

2. Now to the Lamb that once was slain, Be endless blessings paid! Sal - va - tion, glo - ry, joy re-main For-ev - er on thy head! For-ev - er on thy head.

3. Thou hast redeemed our souls with blood, Hast set the pris'ners free, Hast made us kings and priests to God, And we shall reign with thee, And we shall reign with thee.

DIVER. C. M.

L. O. EMERSON.

1. There is a place of sa-cred rest, Far, far be-yond the skies, Where beau - ty smiles e - ter - nal-ly, And pleas-ure nev - er dies.

2. When tossed up-on the waves of life, With fear on ev - 'ry side, When fi-er-cely hurls the gathering storm, And foams the angry tide,

3. Beyond the storm, beyond the gloom, Breaks forth the light of morn, Bright beam-ing from my Fath-er's house To cheer the soul for - lorn.

4. The vis-ion of the heavenly home Shall cheer the fainting soul: And o'er it mounting to the skies, A tide of rap-ture roll.

GLORIOUS DAY. L. M.

Allegro moderato.

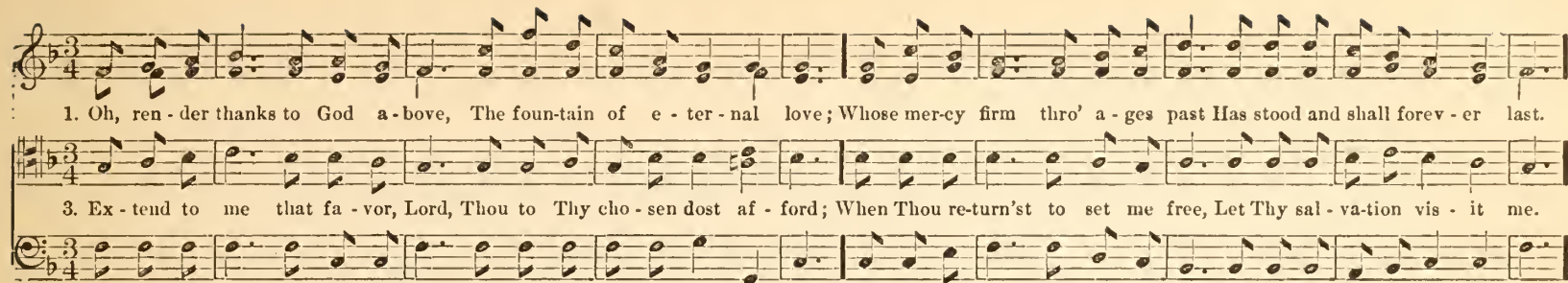
1. Wake, O my soul, and hail the morn, For un-to us a Sav-four's born; See, how the an-gels wing their way, To ush-er in the glo-rious day!

2. Hark! what sweet music, what a song, Sounds from the bright ce-les-tial throng! Sweet song, whose melting sounds impart Joy to each raptured, list'ning heart.

3. Come, join the an-geles in the sky, Glo-ry to God, who reigns on high; Let peace and love on earth abound, While time revolves, and years roll round.

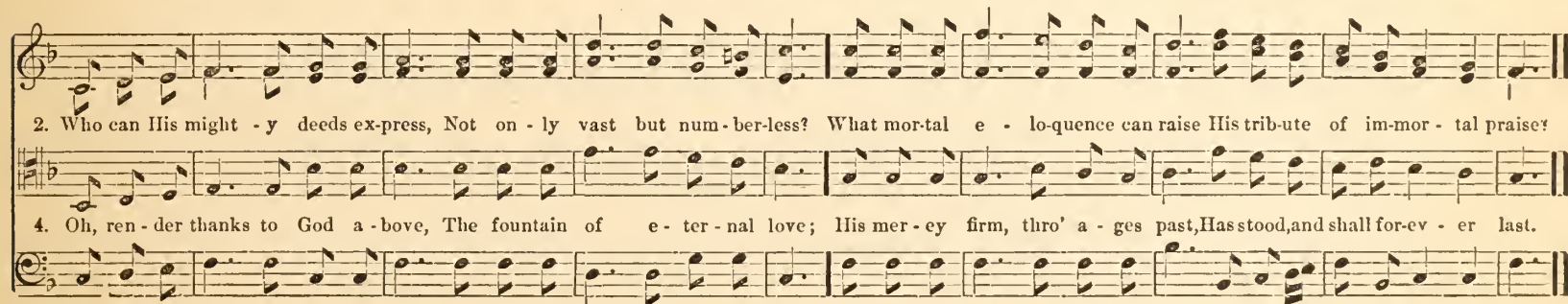
LEVERING. L. M.

125
E.



1. Oh, ren - der thanks to God a - bove, The foun - tain of e - ter - nal love; Whose mer - cy firm thro' a - ges past Has stood and shall fore - ver last.

3. Ex - tend to me that fa - vor, Lord, Thou to Thy cho - sen dost af - ford; When Thou re - turn'st to set me free, Let Thy sal - va - tion vis - it me.

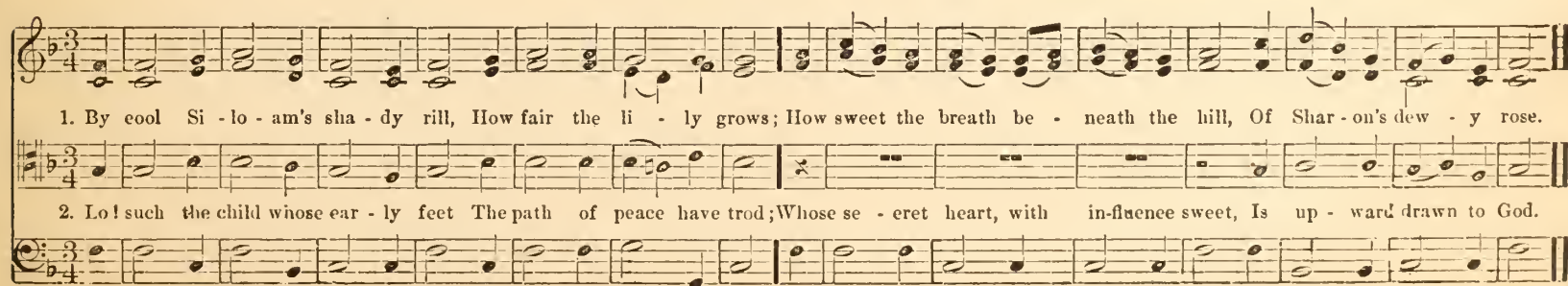


2. Who can His might - y deeds ex - press, Not on - ly vast but num - ber - less? What mortal e - lo - quence can raise His trib - ute of im - mor - tal praise?

4. Oh, ren - der thanks to God a - bove, The fountain of e - ter - nal love; His mer - cy firm, thro' a - ges past, Has stood, and shall for - ev - er last.

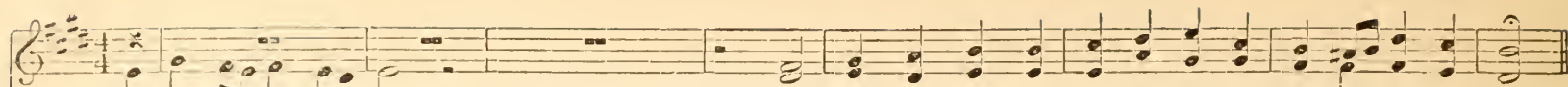
ROSEBURY. C. M.

E.



1. By cool Si - lo - am's sha - dy rill, How fair the li - ly grows; How sweet the breath be - neath the hill, Of Shar - on's dew - y rose.

2. Lo! such the child whose ear - ly feet The path of peace have trod; Whose se - cret heart, with in - fluence sweet, Is up - ward drawn to God.




1. How beau-teous are their feet, Who stand on Zi-on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal.

3. The watch-men join their voice, And tune-ful notes em-ploy; Je - ru - sa - lem breaks forth in songs, And des-erts learn the joy.



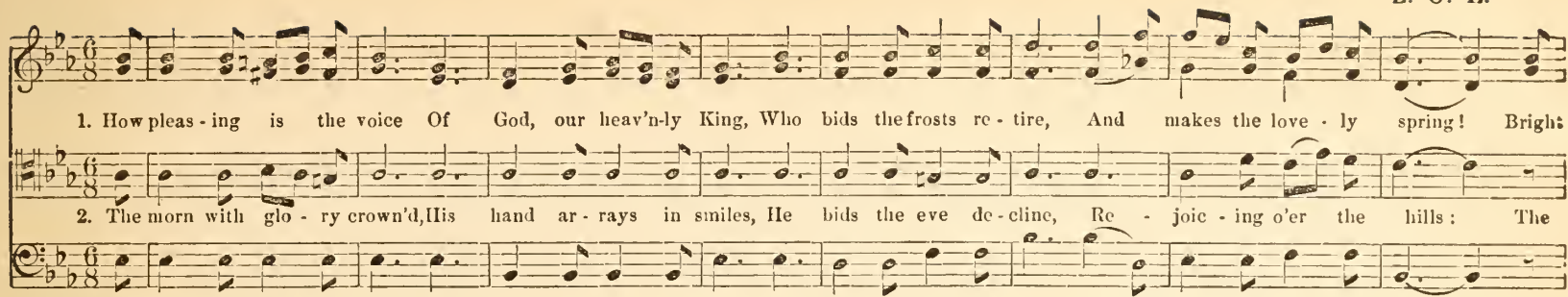
2. How charm - - ing is their voice, How sweet . . . their ti - dings are! Zi-on, be-hold thy Sav-iour King;

The Lord . . . makes bare His arm, Thro' all . . . the earth a - broad; Let ev-ery na - tion now be - hold,



Zi-on, be-hold Thy Sav-iour King; He reigns and tri-umphs here, He reigns and tri-umphs here.

Let ev-ery na - tion now be - hold Their Sav-iour and their God, Their Sav-iour and their God.



1. How pleas-ing is the voice Of God, our heav'n-ly King, Who bids the frosts re-tire, And makes the love-ly spring! Bright:

2. The morn with glo-ry crown'd, His hand ar-rays in smiles, He bids the eve de-cline, Re-joic-ing o'er the hills: The



suns a-rise, The mild wind blows, And beau-ty gleams Thro' earth and sky, And beau-ty gleams Thro' earth and sky. . .

eve-ning breeze His breath per-fumes; His beau-ty blooms In flow'rs and trees, His beau-ty blooms In flow'rs and trees. . .

JULIAN. 6s, & 4s.

J. H. TENNEY



1. Praise ye Je-hovah's name, Praise thro' His courts proclaim. Rise and a-dore; High o'er the heav'n's a-bove, Sound His great acts of love, While His rich grace we prove, Vast as His pow'r.

2. Now let the trumpet raise Sounds of tri-umph-ant praise, Wide as His fame; There let the harp be found, Or-gans with sol-emn sound, Roll your deep notes around, Fill'd with His name.

GALLUP. 3s & 7s.

L. O. EMERSON.

Come, Thou Fount of ev'ry bless-ing, Tune my heart to sing Thy grace; Streams of mer-cy nev-er ceas-ing, Call for songs of loud-est praise.

Come, Thou Fount of ev'ry bless-ing, Tune my heart to sing Thy grace; Streams of mer-cy nev-er ceas-ing, Call for songs of loud-est praise.

The first system of the musical score for 'Come, Thou Fount of ev'ry blessing'. It consists of three staves. The top staff is a vocal line in 3/4 time, featuring a melody with several triplets. The middle staff is a piano accompaniment in 3/4 time, with chords and moving lines. The bottom staff is a bass line in 3/4 time, providing harmonic support. The lyrics are written below the vocal staff.

Teach me some me-lo-dious meas-ure, Sung by rap-tur'd saints a-bove; Fill my soul with heav'nly pleas-ure, While I sing re-deem-ing love.

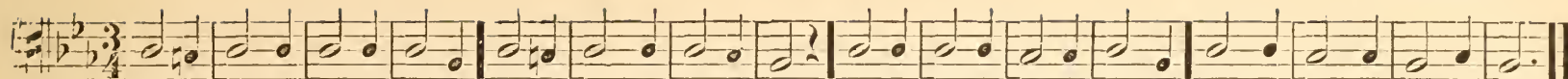
Teach me some me-lo-dious meas-ure, Sung by rap-tur'd saints a-bove; Fill my soul with heav'nly pleas-ure, While I sing re-deem-ing love.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are repeated on two lines. The musical notation includes various chords and melodic lines for the vocal and piano parts.

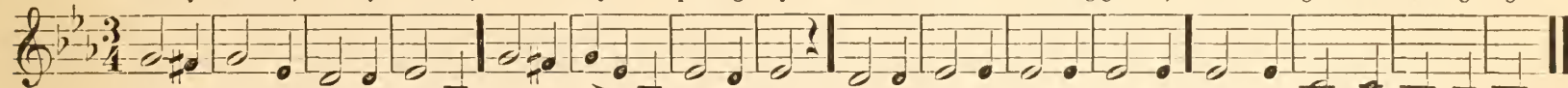
Prone to wan-der, Lord, I feel it; Prone to leave the God I love; Here's my heart; Oh, take and seal it, Seal it for Thy courts a-bove.

Prone to wan-der, Lord, I feel it; Prone to leave the God I love; Here's my heart; Oh, take and seal it, Seal it for Thy courts a-bove.

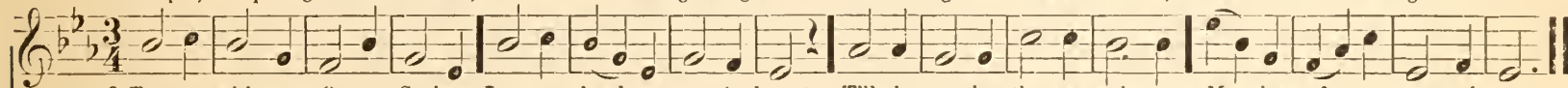
The third system of the musical score. It concludes the piece with a final melody and accompaniment. The lyrics are repeated on two lines. The tempo marking 'slower.' is placed above the final measure of the vocal line. The musical notation includes a final cadence for both the vocal and piano parts.



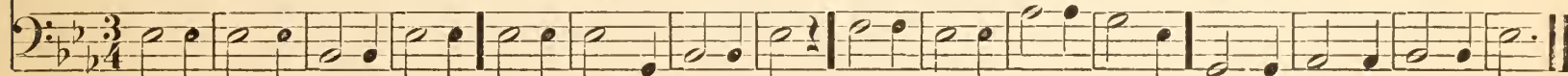
1. Tar-ry with me, O my Saviour, For the day is passing by. See the shades of e-v'ning gath-er, And the night is draw-ing nigh.



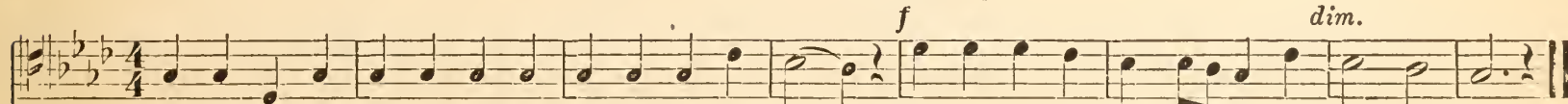
2. Deeper, deep-er grows the shadows, Pal-er now the glowing west! Swift the night of death ad-vanc-es, Shall it be the night of rest!



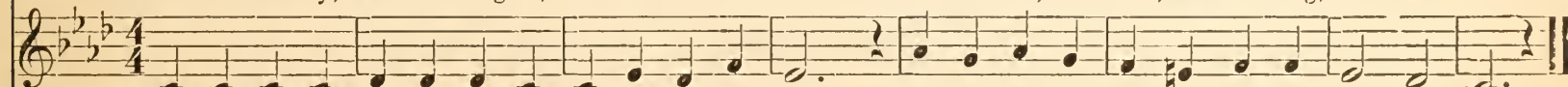
3. Tar-ry with me, O my Saviour, Lay my head up-on thy breast Till the morning, then a-wake me, Morn-ing of e-ter-nal rest.



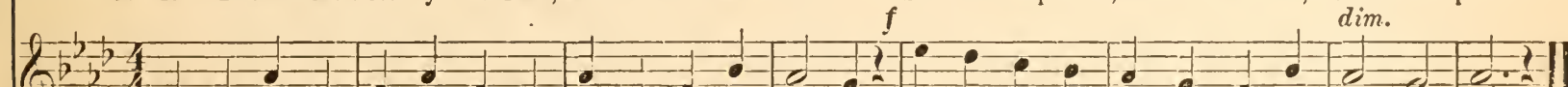
ART THOU WEARY?



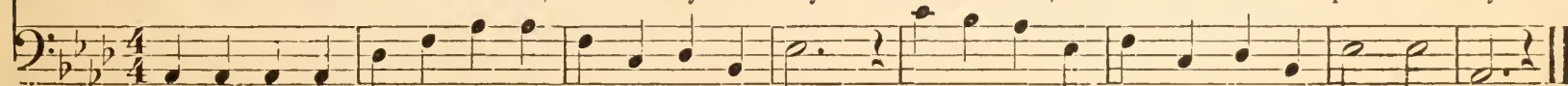
1. Art thou wea-ry, art thou languid, Art thou sore dis-trest? "Come to me," saith One, and "coming, be at rest."



2. If I still hold close-ly to Him, What hath He at last? Sor-row vanquished, la-bor end-ed, Jor-dan past!



3. If I ask Him to re-ceive me, Will He say me nay? "Not till earth, and not till heav-en pass a-way!"



SHEPHERD. 7s, Double.

1. Je - sus, seek Thy wand'ring sheep, Bring me back and lead and keep; Take on Thee my ev - ery care, Bear me, on Thy bo - som bear.

2. Live till all Thy life I know, Foll'wing Thee, my Lord, be-low; Glad - ly then from earth re-move, Gath - ered to Thy fold a - bove.

Let me know my shepherd's voice, More and more in Thee re-joice; More and more of Thee re-ceive, Ev - er in Thy spir - it live.

Oh, that I at last may stand With the sheep at Thy right hand; Take the crown so free - ly giv'n, En - ter in by Thee to heaven.

REDEEMER.

1. I would love Thee, God and Fa - ther! My Re-deem - er and my King! I would love Thee, for with-out Thee, Life is but a bit - ter thing.

2. I would love Thee, ev - ery bless - ing Flow to me from out Thy throne; I would love Thee, he who loves Thee, Nev - er feels him-self a - lone.

3. I would love Thee, look up - on me, Ev - er guide me with Thine eye; I would love Thee, if not nour - ished By Thy love, my soul would die.

CHRISTMAS HYMN.

131

L. O. E.

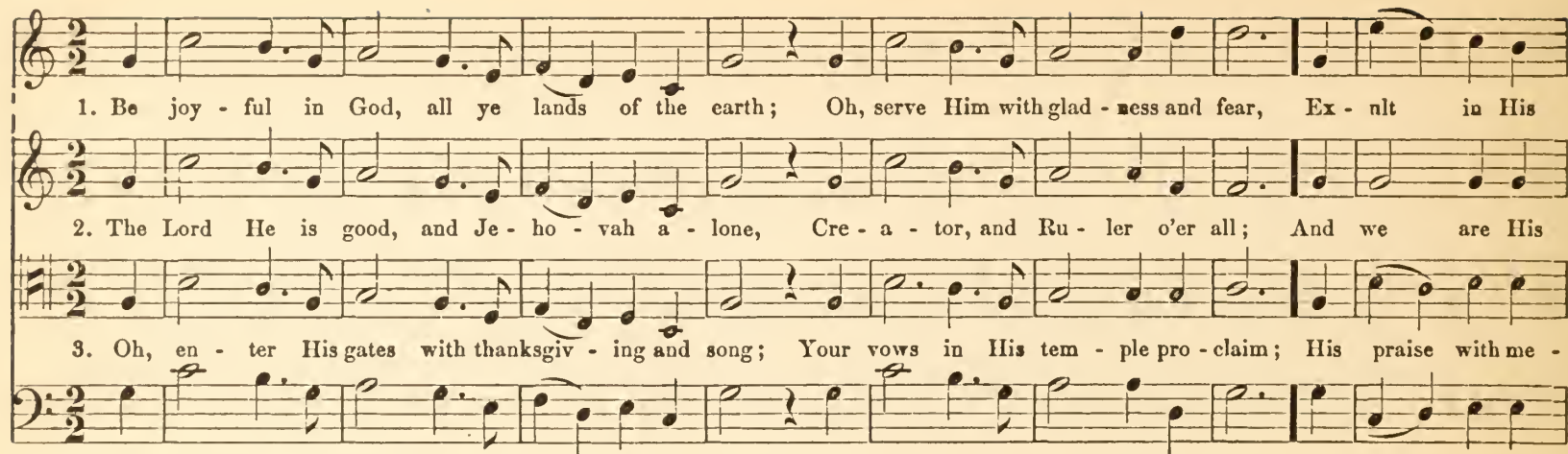
1. Hark! the herald an-gles sing, Glo-ry to the new-born King, Peace on earth, and mercy mild; God and sinners recon-ciled, God and sin-ners reconciled.

3. Christ, by highest heaven adored, Christ, the ever-last-ing Lord; Veil'd in flesh the God-head see; Hail, in-car-nate De-i-ty! Hail, in-car-nate De-i-ty.

2. Joy-ful all ye na-tions rise, Join the triumph of the skies, With th'angel-ic host pro-claim, Christ is born in Beth-le-hem.

4. Hail the heaven-born Prince of Peace! Hail the Son of right-eous-ness! Light and life to all He brings, Risen with healing in His wings.


BE JOYFUL IN GOD.



1. Be joy - ful in God, all ye lands of the earth; Oh, serve Him with glad - ness and fear, Ex - nlt in His

2. The Lord He is good, and Je - ho - vah a - lone, Cre - a - tor, and Ru - ler o'er all; And we are His

3. Oh, en - ter His gates with thanksgiv - ing and song; Your vows in His tem - ple pro - claim; His praise with me -



pres - ence, with mu - sic and mirth, With love and de - vo - tion draw near, With love and de - vo - tion draw near.

peo - ple, His scep - tre we own, His sheep, and we fol - low His call, His sheep, and we fol - low His call.

lo - dious ac - cord - ance pro - long, And bless His a - dor - a - ble name, And bless His a - dor - a - ble name.

O WORSHIP THE KING.

1. O wor - ship the King, All glo - rious a - bove; O grate - ful - ly sing His pow'r and His love; Our

2. Thy boun - ti - ful care, What tongue can re - cite? It breathes in the air, It shines in the light, It

3. O mea - sure - less Might, In - ef - fa - ble Love! While an - gels de - light to hymn Thee a - bove; Thy

Shield and De - fend - er, The An - cient of days, Pa - vil - lioned in splen - dor, And gird - ed with praise.

streams from the hills, It de - scends to the plain, And sweet - ly dis - tils In the dew and the rain.

ran - somed cre - a - tion, Though fee - ble their lays, With true ad - o - ra - tion, Shall sing to Thy praise.

GOD WILL SEND FORTH.

Arranged by L. O. E.

Allegro.

God will send forth His mer-cy and save us; O put your trust in Him al-ways, Ye peo-ple, put your trust in the Lord, in the Lord, all ye

God will send forth His mer-cy and save us; O put your trust in Him al-ways, Ye peo-ple, put your trust in the Lord, in the Lord, all ye

God will send forth His mer-cy and save us; O put your trust in Him al-ways, Ye peo-ple, put your trust in the Lord, in the Lord, all ye

The first system consists of four staves. The first three are vocal staves in 3/4 time, and the fourth is a bass line. The lyrics are repeated three times across the staves.

peo-ple. Trust in Him alway, ye peo - ple, trust Him, trust Him for-ev-er, ye peo - ple. Who is like un-to Thee, is like un-to

peo-ple. Trust in Him alway, ye peo - ple, trust Him, trust Him for-ev-er, ye peo - ple. Who is like un-to Thee, is like un-to

peo-ple. Trust in Him alway, ye peo - ple, trust Him, trust Him for-ev-er, ye peo - ple. Who is like un-to Thee, is like un-to

The second system also consists of four staves, continuing the vocal parts and bass line from the first system. The lyrics are repeated three times.

ritard. *tempo.*

Thee, Almighty God! All the earth and heavens were made by Thee. Na-tions, nations, nations shall serve Thee, Na-tions, na-tions, nations shall

Thee, Almighty God! All the earth and heavens were made by Thee. Na-tions, nations, nations shall serve Thee, Na-tions, na-tions, nations shall

Thee, Almighty God! All the earth and heavens were made by Thee, Na-tions, nations nations shall serve Thee, Na-tions, na-tions, nations shall

serve Thee; All nations shall bow be-fore Thee; All the earth and heavens shall praise Thee, All the earth and heavens shall praise Thee.

serve Thee; All nations shall bow be-fore Thee; All the earth and heavens shall praise Thee, All the earth and heavens shall praise Thee.

serve Thee; All nations shall bow be-fore Thee; All the earth and heavens shall praise Thee, All the earth and heavens shall praise Thee.

THESE WALLS THY TEMPLE BE.

Respectfully inscribed to the "LOSS CREEK MUSICAL ASSOCIATION" CRAWFORD CO. OHIO, for the dedication of church.

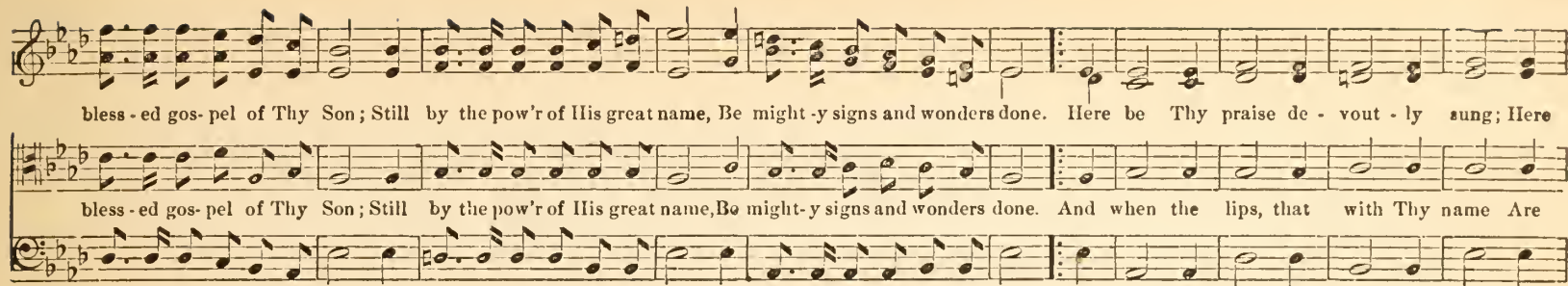
By per. THOS. PARKISON, MANSFIELD. O.

Devotional.

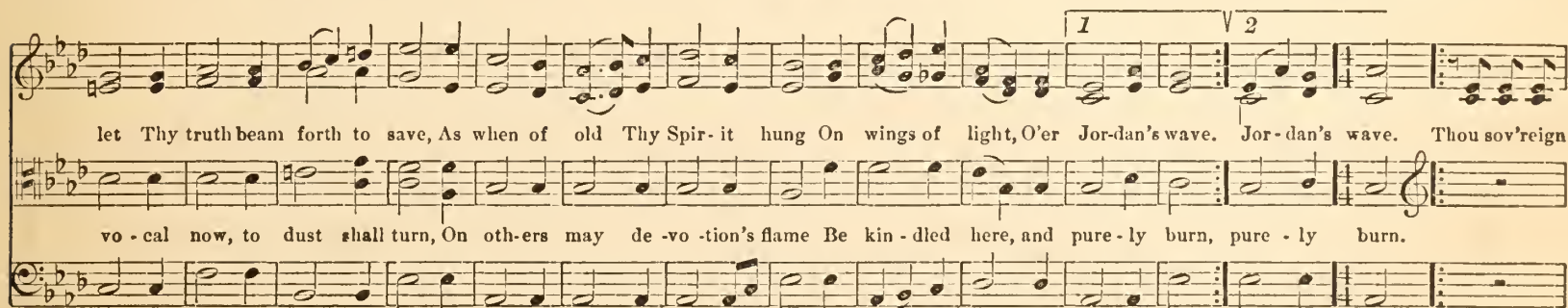
First system of the musical score. It consists of three staves: a vocal line in G major (one sharp) and 4/4 time, and two piano accompaniment staves. The piano part features a steady bass line with chords in the right hand. The lyrics are: "In - cline Thine ear, E - ter - nal One; On Thee my heart a - dor - ing calls. To Thee the fol - l'wers of Thy"

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "Son Have rais'd and ded - i - cate these walls. Here in Thy name, E - ter - nal God, We build this earth - ly house for"

Third system of the musical score. It concludes the piece. The lyrics are: "Thee; And guard it long from er - rors free. Here when Thy mes - sen - gers pro - claim The
Thee, Oh, choose it for thy fix'd a - bode, And guard it long from er - rors free. Here when Thy mes - sen - gers pro - claim The"



bless-ed gos-pel of Thy Son; Still by the pow'r of His great name, Be might-y signs and wonders done. Here be Thy praise de-vout-ly sung; Here
 bless-ed gos-pel of Thy Son; Still by the pow'r of His great name, Be might-y signs and wonders done. And when the lips, that with Thy name Are



let Thy truth beam forth to save, As when of old Thy Spir-it hung On wings of light, O'er Jor-dan's wave. Jor-dan's wave. Thou sov'reign
 vo-cal now, to dust shall turn, On oth-ers may de-vo-tion's flame Be kin-dled here, and pure-ly burn, pure-ly burn.



God, re-ceive this gift Thy willing ser-vants of-fer Thee; Ac-cept the pray'rs that thou-sands
 Thou sov'reign God, re-ceive this gift, Thy willing servants of-fer Thee; Ac-cept the pray'rs

lift, and let these walls Thy tem - ple be, be, Thy tem - ple be, Thy tem - ple be.

that thou - sands lift, and let these walls Thy tem - ple be, be, Thy tem - ple be, Thy tem - ple be.

rit. ad lib.

TENOR.

BURST YE EMERALD GATES AND BRING.

1. Burst, ye em - 'rald gates, and bring To my rap - tured vis - ion, All th'ec - stat - ic joys that spring Round the bright E - ly - sian.

2. Hark! the thrill - ing sym - pho - nies, Seem, me - thinks, to seize us; Join we, too, the ho - ly lays, Sing of Him who saves us.

Lol we lift our long - ing eyes, Break, ye in - ter - ven - ing skies, Sons of right - eous - ness, a - rise, Ope the gates of par - a - dise.

Sweet - est sound in ser - aph's song, Sweet - est sound on mor - tal tongue, Sweet - est ca - rol ev - er sung, Let its ech - o flow a - long.

HE SHALL COME DOWN LIKE RAIN.

L. M. GORDEN. 139

p ALTO SOLO.

SOLO OR DUET.

He shall come down like rain upon the mown grass, He shall come down like rain upon the mown grass, As showers that wa-ter the earl

ALTO SOLO.

DUET.

He shall come down like rain up - on the mown grass, He shall come down like rain upon the mown grass, As show-ers, as show - ers that wa - ter the

DUET.

earth; He shall come down Like rain up-on the mown grass, Like rain up-on the mown grass. As show-ers, as show-ers that

wa-ter the earth, that wa-ter the earth. And in His day shall the right - eous flourish, And His name shall en - dure, And His name shall en - dure, And His

name shall en - dure for - ev er more, A - men, A - men, A - men.

O GOD, MY HEART IS FIXED.

J. H. TENNEY.

O God, my heart is fixed to praise Thy ho - ly name, My heart is fixed to praise Thy ho - ly name, My heart is fixed to

O God, my heart is fixed to praise Thy ho - ly name, My heart is fixed to praise Thy ho - ly name, My heart is fixed to

O God, my heart is fixed to praise Thy ho - ly name, My heart is fixed to praise Thy ho - ly name, My heart is fixed to

Allegretto.

praise Thy ho - ly name. Then a - wake! a - wake! the tim - brel and the harp, Then a - wake! a - wake! and praise His ho - ly name.

praise Thy ho - ly name. Then a - wake! a - wake! the tim - brel and the harp, Then a - wake! a - wake! and praise His ho - ly name.

praise Thy ho ly name. Then a - wake! a - wake! the tim - brel and the harp, Then a - wake! a - wake! and praise His ho - ly name.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (indicated by two sharps) and 4/4 time. The lyrics are printed below the corresponding vocal lines. The score consists of two systems of four staves each. The first system contains the first two lines of the hymn, and the second system contains the last two lines. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The lyrics are: 'I have tho't of thy lov-ing kind - ness, I have tho't of Thy lov-ing kind - ness, and Thy I have thought of Thy loving kind - ness, I have thought of Thy loving kind - ness, and I will call up-on Thy great and I have tho't of thy lov-ing kind - ness, I have tho't of Thy lov-ing kind - ness, and Thy marv'lous name with praise and thanks-giv-ing. Then a - wake! then a - wake! wake the tim - brel and the marv'lous name with praise and thanks-giv-ing. Then a - wake! then a - wake! wake the tim - brel and the marv'lous name with praise and thanks-giv-ing. Then a - wake! then a - wake! wake the tim - brel and the'.

I have tho't of thy lov-ing kind - ness, I have tho't of Thy lov-ing kind - ness, and Thy

I have thought of Thy loving kind - ness, I have thought of Thy loving kind - ness, and I will call up-on Thy great and

I have tho't of thy lov-ing kind - ness, I have tho't of Thy lov-ing kind - ness, and Thy

marv'lous name with praise and thanks-giv-ing. Then a - wake! then a - wake! wake the tim - brel and the

marv'lous name with praise and thanks-giv-ing. Then a - wake! then a - wake! wake the tim - brel and the

marv'lous name with praise and thanks-giv-ing. Then a - wake! then a - wake! wake the tim - brel and the

harp, Then a - wake! then a - wake! Sing His praise in joy - ful lays.

harp, Then a - wake! then a - wake! Sing His praise in joy - ful lays.

harp, Then a - wake! then a - wake! Sing His praise in joy - ful lays.

The first system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, and rests. The second and third staves are also treble clef, with the second staff having a key signature change to one sharp (F#). The fourth staff is a bass clef. All staves have lyrics underneath them: 'harp, Then a - wake! then a - wake! Sing His praise in joy - ful lays.'

Marcato accelerando.

A - wake the timbrel and the harp, the tim-brel and the harp. A - wake the tim-brel and the harp, the tim-brel and the harp.

A - wake the timbrel and the harp, the tim-brel and the harp, A - wake the tim - brel and the harp, the tim-brel and the harp.

A - wake the timbrel and the harp, the tim-brel and the harp, A - wake the tim - brel and the harp, the tim-brel and the harp

The second system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, and rests. The second and third staves are also treble clef, with the second staff having a key signature change to one sharp (F#). The fourth staff is a bass clef. All staves have lyrics underneath them: 'A - wake the timbrel and the harp, the tim-brel and the harp. A - wake the tim-brel and the harp, the tim-brel and the harp.'

HEAR MY PRAYER, O HEAVENLY FATHER.

L. O. EMERSON.

Hear my pray'r, O heav - 'nly Fa - ther, Ere I lay me down to sleep, Bid Thine an - gels,

pure and ho - ly, Round my bed their vi - gils keep. Great my sins are, but Thy mer - cy

cres. Far out-weighs them, ev - 'ry one; *p* Down be - fore the cross I cast them, Trust - ing in Thy - self a - lone.

PRAISE YE THE LORD.

R.

Praise ye the Lord, Sing praises to Je - ho - vah, Praise ye the Lord, Sing praises to his name; Be telling of his sal -

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the staves.

-va - tion, Be telling of his sal - va - tion, Be telling of his sal - va - tion, from day to day. Praise ye the Lord, ex -

-va - tion, Be telling of his sal - va - tion, Be telling of his sal - va - tion, from day to day. Praise ye the Lord, ex -

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are written below the staves.

First system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef. The bottom staff is in bass clef. The lyrics are written below the staves.

- tol his name for-ev-er, sal - va-tion, sal - va-tion, Be telling of his sal - va - tion from day to day.

Second system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in treble clef. The bottom staff is in bass clef. The lyrics are written below the staves.

Ex - alt ye his name, ex - alt ye his name, ex - alt his name for - ev - er, ex - alt his name for - ev - er.

Be

Ex - alt ye his name, ex - alt ye his name, ex - alt his name for - ev - er, ex - alt his name for - ev - er.

sal - va - tion, sal - va - tion, sal - va - tion from day to day.

tell-ing of his sal - va - tion,

sal - va - tion, Be telling of his sal - va - tion, Be telling of his sal - va - tion from day to day.

This system contains four staves of music. The first staff is a vocal line with lyrics 'sal - va - tion, sal - va - tion, sal - va - tion from day to day.' The second staff is a vocal line with lyrics 'tell-ing of his sal - va - tion,'. The third staff is a vocal line with lyrics 'sal - va - tion, Be telling of his sal - va - tion, Be telling of his sal - va - tion from day to day.' The fourth staff is a bass line.

Praise ye the Lord, Sing praises to Je - ho - vah, Praise ye the Lord, Sing praises to his name. Be tell-ing, be

Praise ye the Lord, Sing praises to Je - ho - vah, Praise ye the Lord, Sing praises to his name. Be tell-ing, be

This system contains three staves of music. The first staff is a vocal line with lyrics 'Praise ye the Lord, Sing praises to Je - ho - vah, Praise ye the Lord, Sing praises to his name. Be tell-ing, be'. The second staff is a vocal line with lyrics 'Praise ye the Lord, Sing praises to Je - ho - vah, Praise ye the Lord, Sing praises to his name. Be tell-ing, be'. The third staff is a bass line.

PRAISE YE THE LORD.

tell - ing, be telling of His sal - va - tion from day to day, Be telling of His sal - va - tion from day to day.

tell - ing, be telling of His sal - va - tion from day to day, Be telling of his sal - va - tion from day to day.

LABLACH. C. M.

J. H. TENNEY.

1. To heaven I lift my waiting eyes; There all my hopes are laid; The Lord that built the earth and skies, Is my per - pet-ual aid.

2. Their steadfast feet shall ne - ver fall Whom He de - signs to keep; His ear at - tends the soft - est call, His eyes can nev - er sleep.

3. He guards thy soul, He keeps thy breath, Where thickest dangers come; Go and re - turn, se - cure from death, Till God commands thee home.

I WILL BLESS THE LORD.

EDWIN MOORE. by permission.

I will bless the Lord at all times, at all times; His praise shall contin - ual-ly be in my mouth, His praise shall con - tin - ual-ly be in my

mouth. My soul shall make her boast, her boast in the Lord, the Lord; The hum - ble shall hear there-of and be glad. My soul shall

mouth. My soul shall make her boast, her boast in the Lord, the Lord; The hum - ble shall hear there-of and be glad. My soul shall

make her boast in the Lord, the hum - ble shall hear there - of, there - of and be glad. My soul shall make

make shall make, boast in the Lord, hum-ble shall hear there-of, there - of and be glad. My soul shall make her

shall make, the Lord, Shall hear there - of and be glad. My soul shall make her boast,

boast in the Lord, the Lord, the hum - ble shall hear there-of, there - of and be glad, the hum - ble shall hear there-of, there - of and be glad.

boast in the Lord, the hum - ble shall hear there-of, there - of and be glad, the hum - ble shall hear thereof, there - of and be glad.

boast in the Lord, the Lord,

O mag - ni - fy the Lord, mag - ni - fy the Lord with me, and let us ex - alt His name, ex - alt His name to - geth - er;

O mag - ni - fy the Lord, mag - ni - fy the Lord with me, and let us ex - alt His name, ex - alt His name to - geth - er;

O mag - ni - fy the Lord, mag - ni - fy the Lord with me, and let us ex - alt His name for - ev - er - more. A - men, A - men.

O mag - ni - fy the Lord, mag - ni - fy the Lord with me, and let us ex - alt His name for - ev - er - more. A - men, A - men.

O HOW LOVELY IS ZION.

O how love - ly, O how love - ly, How love - ly is

O how love - ly, how love - ly is Zi - on, How love - ly is

O how love - ly, O how love - ly, How love - ly is

This system contains four staves of music. The first staff is a vocal line in G major (one sharp) and 2/2 time, with lyrics 'O how love - ly, O how love - ly, How love - ly is'. The second staff is a vocal line in the same key and time, with lyrics 'O how love - ly, how love - ly is Zi - on, How love - ly is'. The third staff is a vocal line in the same key and time, with lyrics 'O how love - ly, O how love - ly, How love - ly is'. The fourth staff is a bass line in the same key and time, with lyrics 'O how love - ly, O how love - ly, How love - ly is'.

Zi - on, cit - y of our God. O how love - ly, how love - ly is Zi - on, Zi - on, cit - y

Zi - on, cit - y of our God. Zi - on, cit - y

Zi - on, cit - y of our God. Zi - on, cit - y

This system contains four staves of music. The first staff is a vocal line in G major (one sharp) and 2/2 time, with lyrics 'Zi - on, cit - y of our God. O how love - ly, how love - ly is Zi - on, Zi - on, cit - y'. The second staff is a vocal line in the same key and time, with lyrics 'Zi - on, cit - y of our God. Zi - on, cit - y'. The third staff is a vocal line in the same key and time, with lyrics 'Zi - on, cit - y of our God. Zi - on, cit - y'. The fourth staff is a bass line in the same key and time, with lyrics 'Zi - on, cit - y of our God. Zi - on, cit - y'.

of our God, Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.

of our God, Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.

of our God, Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.

This system consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the bass line. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are repeated on each staff.

Joy and peace shall dwell in thee shall dwell in thee.

shall dwell in thee. Shall dwell in thee, shall dwell in thee.

shall dwell in thee. Shall dwell in thee, shall dwell in thee.

shall dwell in thee. Shall dwell in thee, shall dwell in thee.

This system continues the musical score with four staves. The first staff has a long melisma on the words "Joy and peace". The subsequent staves show the vocal parts and bass line continuing the melody. The lyrics are repeated on each staff.

I WILL PRAISE THEE.

L. O. E.

FINE.

Allegro moderato.

I will praise Thee, I will praise Thee, I will praise Thee, O Lord, with my whole heart, with my whole heart;

I will praise Thee, I will praise Thee, I will praise Thee, O Lord, with my whole heart, with my whole heart;

I will show forth all Thy marvellous works, I will show forth all Thy marvellous works, I will show forth all Thy marvellous works, I will be

I will show forth all Thy marvellous works, I will be

glad and rejoice in Thee, I will be glad and re-joyce in Thee, I will be glad and re-joyce in Thee, I will sing

glad and re-joyce in Thee, I will sing

This system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second and fourth staves are bass clefs with the same key signature. The third staff is a grand staff (treble and bass clef) with the same key signature. The lyrics are written below the staves, with some words appearing on multiple staves.

praises to Thy name, O Thou most High! O Thou most High! O Thou most High! O Thou most High!

praises to Thy name, O Thou most High! O Thou most High! O Thou most High! O Thou most High!

O Thou most High! . . . O Thou most High! . . . O Thou most High!

This system consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second and fourth staves are bass clefs with the same key signature. The third staff is a grand staff (treble and bass clef) with the same key signature. The lyrics are written below the staves, with some words appearing on multiple staves. The system ends with a double bar line and a repeat sign.

m *p* *cres.*

To prayer, to prayer! for the morning breaks, And earth, with her Maker's smiles, awakes;

To prayer, to prayer! for the morning breaks, And earth, with her Maker's smiles, awakes; His light is on all be - low and a -

To prayer, to prayer! for the morning breaks, And earth, with her Maker's smiles, awakes;

cres.

O, then, on the breath of this ear - ly air, Send upward the incense of grateful prayer.

bove, The light of gladness, and life, and love. O, then, on the breath of this ear - ly air, Send upward the incense of grateful prayer.

O, then, on the breath of this ear - ly air, Send upward the incense of grateful prayer.

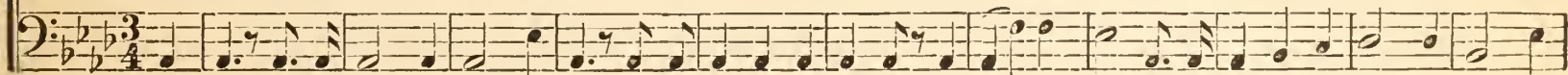
• This Duett may be sung by the Soprano and Alto, or Tenor and Bass.



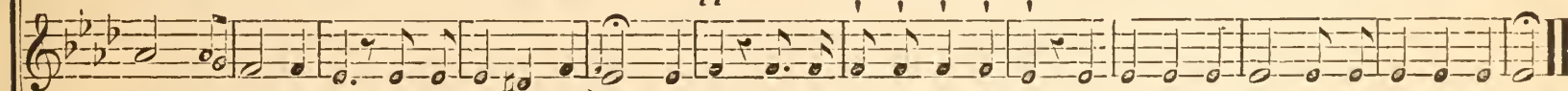
2. To pray'r! for the glo - rious sun is gone, And the gath - er - ing darkness of night comes on ; Like a curtain from God's kind hand it



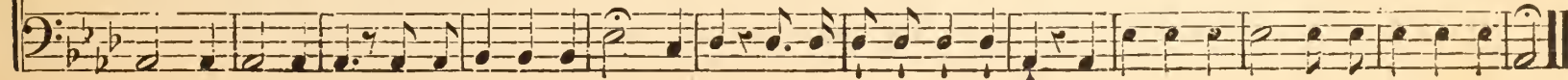
2. To pray'r! for the glo - rious sun is gone, And the gath - er - ing darkness of night comes on ; Like a curtain from God's kind hand it



flows, To shade the couch where his children repose. Then kneel, while the watching stars are bright, And give your last tho'ts to the Guardian of night.



flows, To shade the couch where his children repose. Then kneel, while the watching stars are bright, And give your last tho'ts to the Guardian of night.



BLESSED IS THE PEOPLE.

J. H. TENNEY.

1 2

Blessed, Blessed, Blessed is the people, Blessed, Blessed, Blessed is the people that know the joyful sound. sound.

Blessed, Blessed, Blessed is the people, Blessed, Blessed, Blessed is the people that know the joyful sound. sound.

1 2

Blessed, Blessed, Blessed is the people, Blessed, Blessed, Blessed is the people that know the joyful sound. sound.

1 2

1st time Soprano Solo, 2nd time Chorus.

Thee shall walk, walk, O Lord, in the light of Thy countenance, in Thy name, in Thy name

They shall walk, O Lord, . . in the light, of Thy countenance, And in . . . Thy name . shall

1 2

shall they rejoice all the day, all the day. Blessed is the peo-ple that know the joyful, joyful sound. They shall walk, O Lord, they shall

shall they rejoice all the day, all the day. Blessed is the peo-ple that know the joyful, joyful sound. They shall walk, O Lord, they shall

they re - joice all the day. day. Blessed is the peo - ple that know the joy-ful, joyful sound. They shall walk, O

shall they rejoice all the day. all the day. walk, O Lord, they shall

walk, O Lord, they shall walk in the light of Thy countenance, in Thy name shall they re - joice. A-men. A - men.

Lord, in the light of Thy countenance, and in Thy name shall they re - joice. A-men. A - men.

walk, O Lord, in the light, the light in Thy name shall

f *ff* *D.S.* *rit.*

f *ff* *D.S.* *rit.*

f *ff* *D.S.* *rit.*

f *ff* *D.S.* *rit.*

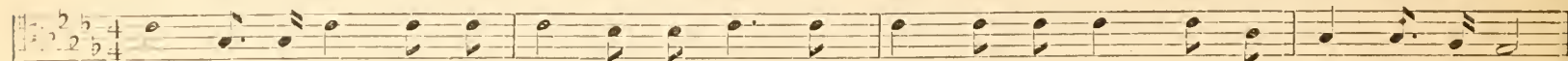
LIFT YOUR GLAD VOICES IN TRIUMPH ON HIGH.

EASTER ANTHEM.

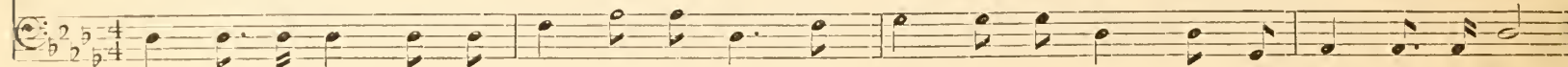
L. O. E.

With spirit, but not too fast.

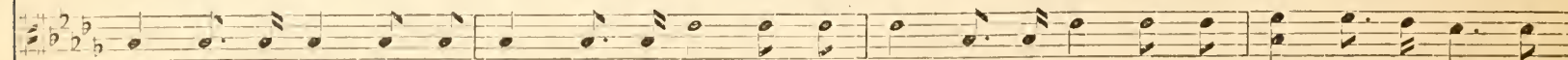
Lift your glad voices in triumph on high, For Je - sus hath ris - en, and man shall not die.



Lift your glad voices in triumph on high, For Je - sus hath ris - en, and man shall not die.



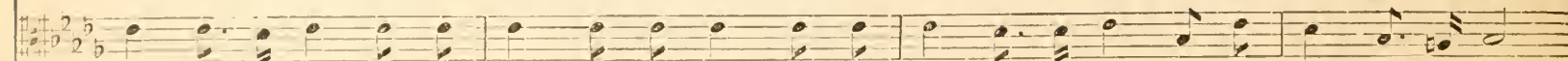
Vain were the ter - rors that gath - ered a - round Him, And short the do - min - ion of death and the grave; He



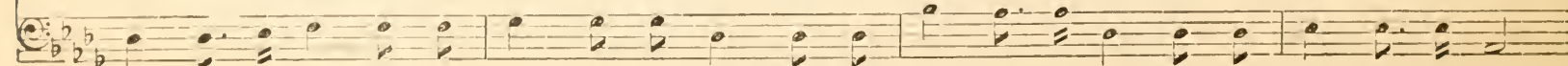
Vain were the ter - rors that gath - ered a - round Him, And short the do - min - ion of death and the grave; He



burst from the fet - ters of dark - ness that bound Him, Re - splen - dent in glo - ry to live and to save;



burst from the fet - ters of dark - ness that bound Him, Re - splen - dent in glo - ry to live and to save;



* Ritard when closing.

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Loud was the cho - rus of an - gels on high, The Sav - iour hath ris - en, and man shall not die.

Loud was the cho - rus of an - gels on high, The Sav - iour hath ris - en, and man shall not die.

SOPRANO SOLO.

Glo - - ry to God in full an - - them's of joy, . . The be - - ing He gave . . us death

DUET, FOR SOPRANO AND ALTO.

obligato.

can - not de - stroy. . . Glo - - ry to God . . . in full an - - them's of joy, . . . The

Glo - ry to God, glo - ry to God in an - them's of joy, an - them's of joy, The

p ALTO or BASS SOLO, or voices in unison.

be - - - ing He gave . . . us death can - not de - stroy. . . Sad were the life we must part with to mor - row, If

be - - - ing He gave . . . us death can - not de - stroy. . . *p*

CHORUS.

tears were our birth-right, and death were our end. But Je - sus has cheered the dark val - ley of sor - row, And

But Je - sus has cheered the dark val - ley of sor - row, And

Slowly. *f* *D. C.*

bade us im - mor - tals to heaven as - cend, And bade us im - mor - tals to heaven . . . as - cend.

bade us im - mor - tals to heaven as - cend, And bade us im - mor - tals to heaven . . . as - cend.

THE LOVE OF CHRIST.

ANTHEM CHANT.

L. O. EMERSON.

Soft and slow.

1. Love, love on earth appears! The wretched throng His way; He heareth all their griefs, And wipes their tears a - way; Soft and sweet the strain shall be,

2. "I die for thee," He said,— Behold the cross a - rise! And lo! He bows His head, He bows His head and dies! Soft, my harp, thy breath-ing be,

3. Now in the grave He's laid, In death's fu - ne - real gloom! Stern watchman in the shade, A seal up - on the tomb; Hush'd, my harp, thy mur-murs be,

pp

Sa - viour, when I sing to Thee, Sa - viour, when I sing to Thee. 4. The angel came at at dawn, The stone is roll'd a - way; The living dead is gone, And

Let me weep on Cal - va - ry, Let me weep on Cal - va - ry. 5. He lives! a gain, He lives! I hear the voice of love, He comes to soothe my fears, And

Christ is sleep-ing there for thee, Christ is sleeping there for thee.

f *ff*

bursts the gates of day; Loud, loud the strain should be, Je - sus eon - quers death for me, Je - sus eon - quers death for me.

draw my soul a - bove; Joy - ful now the strain should be, When I sing on Cal - va - ry, When I sing on Cal - va - ry.

IT IS A GOOD THING TO GIVE THANKS.

L. O. EMERSON

Allegro moderato.

It is a good thing to give thanks, give thanks un-to the Lord, And to sing prais-es un-to Thy name, O Most Highest; To

It is a good thing to give thanks, give thanks un-to the Lord, And to sing prais-es un-to Thy name, O Most Highest; To

tell of Thy lov-ing kind-ness ear-ly in the morn-ing, And of Thy truth, and of Thy truth, And of Thy

And of Thy

truth in the night sea-son, Up-on an in-stru-ment of ten strings, and up-on the lute; Up-on a loud in-stru-ment and up-

truth in the night sea-son, Up-on an in-stru-ment of ten strings, and up-on the lute; Up-on a loud in-stru-ment and up-

on the harp.

on the harp. For Thou Lord, hast made me glad, glad thro' Thy works, And I will re-joice, I will re-joice in giv-ing

This system contains three staves of music. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a melodic line for 'on the harp.' followed by a series of whole rests. The middle staff is an alto clef with a key signature of two flats. It begins with a melodic line for 'on the harp.' followed by a series of whole rests. The bottom staff is a bass clef with a key signature of two flats. It begins with a melodic line for 'on the harp.' followed by a series of whole rests.

for the op - e - ra - tions of Thy hands. Glo - ry be to the Fa - ther, glo - ry be to the Son, and

praise for the op - e - ra - tions of Thy hands. Glo - ry be to the Fa - ther, glo - ry be to the Son, and

This system contains three staves of music. The top staff is a treble clef with a key signature of two flats. It begins with a melodic line for 'for the op - e - ra - tions of Thy hands. Glo - ry be to the Fa - ther, glo - ry be to the Son, and' followed by a series of whole rests. The middle staff is an alto clef with a key signature of two flats. It begins with a melodic line for 'for the op - e - ra - tions of Thy hands. Glo - ry be to the Fa - ther, glo - ry be to the Son, and' followed by a series of whole rests. The bottom staff is a bass clef with a key signature of two flats. It begins with a melodic line for 'for the op - e - ra - tions of Thy hands. Glo - ry be to the Fa - ther, glo - ry be to the Son, and' followed by a series of whole rests.

to the Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er shall be, World with - out end, A - men, A - men.

to the Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er shall be, World with - out end, A - men, A - men.

This system contains three staves of music. The top staff is a treble clef with a key signature of two flats. It begins with a melodic line for 'to the Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er shall be, World with - out end, A - men, A - men.' followed by a series of whole rests. The middle staff is an alto clef with a key signature of two flats. It begins with a melodic line for 'to the Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er shall be, World with - out end, A - men, A - men.' followed by a series of whole rests. The bottom staff is a bass clef with a key signature of two flats. It begins with a melodic line for 'to the Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er shall be, World with - out end, A - men, A - men.' followed by a series of whole rests.

HOSANNA IN THE HIGHEST.

T. H. TANNER.

Maestoso

Ho - san - na in the high - est, Ho - san - na in the high - est, Ho -

Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na in the high - est, Ho - san - na in the high - est,

Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na in the high - est, Ho - san - na in the high - est,

- san - na in the high - est, Ho - san - na in the high - est,

Ho - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -

Ho - san - na in the high - est, Ho - san - na in the high - est, Ho - san - na, Ho - san - na, Ho - san - na, Ho -

FINE.

san - na, Ho - san - na in the high - - est. Bless - ed is he that com - eth in the name of the

san - na, Ho - san - na in the high - - est.

Lord, Bless - ed is he that com-eth in the name of the Lord,

Ho - san - na, Ho - san - na, Ho -

This system consists of three staves. The top staff is a vocal line in G major with a treble clef. The middle and bottom staves are piano accompaniment in G major with a treble and bass clef respectively. The music features a simple harmonic setting of the words 'Lord, Blessed is he that cometh in the name of the Lord, Hosanna, Hosanna, Ho-'.

Bless - ed is he, . . . is he . . . that com - eth, that com - eth in the name, that

san - na, Ho - san - na, Ho - san - na, Ho - san - na,

This system continues the musical setting. It features the same three-staff format. The vocal line continues with 'Bless - ed is he, . . . is he . . . that com - eth, that com - eth in the name, that'. The piano accompaniment provides a steady harmonic background. The system ends with a repeat sign.

com - eth in the name, . . . of the Lord! name, in the name . . . of the Lord! . . .

Ho - san - na, Ho - san - na

D.C. D.C.

This system concludes the piece. It includes first and second endings, marked with '1' and '2' above the staves. The first ending leads back to the beginning of the phrase 'com - eth in the name, . . . of the Lord!'. The second ending leads to a final cadence. The piano accompaniment also features these endings. The system ends with a repeat sign and the instruction 'D.C.' (Da Capo) on both the vocal and piano staves.

THEY THAT TRUST IN THE LORD.

L. O. EMERSON.

They that trust in the Lord shall be as Mount Zi-on, Which can-not be re-mov-ed, but a-bid-eth for-ev-er. As the

They that trust in the Lord shall be as Mount Zi-on, Which can-not be re-mov-ed, but a-bid-eth for-ev-er.

They that trust in the Lord shall be as Mount Zi-on, Which can-not be re-mov-ed, but a-bid-eth for-ev-er.

moun - tains round a - bout, round a - bout Je - ru - sa - lem, So the Lord is round a -

As the monn - tains ronnd a - bout, ronnd a - bout Je - ru - sa - lem, Lord is round a -

As the moun - tains round a - bout, round a-bout Je - ru - sa - lem, So the Lord is

cres - - - -

bout, Is round a-bout His peo - ple, From hence-forth, From henceforth, from

bout, Is round a-bout His peo - ple, Ev - en for - ev - er, Ev - en for - ev - er,

round a - bout, Is round a-bout His peo - ple, Ev - en for - ev - er, Ev - en for - ev - er,

... ..

f

henceforth, . . . from henceforth for - ev - er, The Lord is round a-bout His peo - ple, henceforth for-ev - er-more.

Ev - en for - ev - er, Ev - en for - ev - er, The Lord is round a-bout His peo - ple, henceforth for-ev - er-more.

Ev - en for - ev - er, Ev - en for - ev - er, The Lord is round a-bout His peo - ple, henceforth for-ev - er-more.

Oh, bless - - - ed is the man that walk-eth in His way, Oh bless - - - ed is the man that

Oh, bless-ed is the man, Blessed is the man that walketh in His way, Bless-ed is the man that

Oh, bless-ed is the man, Bless-ed is the man that walketh in His way, Bless-ed is the man that

walk - eth in His way, Oh, bless - ed is the man that walk - eth in His way. The Lord shall bless thee out of Zi - on

walk - eth in His way, Oh, bless - ed is the man that walk - eth in His way. The Lord shall bless thee out of Zi - on

walk - eth in His way. that walk - eth in His way. The Lord shall bless thee out of Zi - on

rit.

He will all thy joys in-crease, With heart un-fail-ing, trust Him ev - er, He will keep thee in per-fect peace, And thou shalt see the

He will all thy joys in-crease, With heart un-fail-ing, Trust Him ev - er, He will keep thee in per-fect peace, And thou shalt see

He will all thy joys in-crease, with heart un-fail-ing, Trust Him ev - er, He will keep thee in per-fect peace, And thou shalt see

good of Je - ru - sa-lem All the days, the days of thy life. Hal-le-lu-jah, A - men. Hal-le-lu-jah, Hal-le-lu-jah, A - men.

the good of Je-ru-sa-lem All the days, the days of thy life. Hal-le-lu-jah, A - men. Hal-le-lu-jah, Hal-le-lu-jah, A - men.

the good of Je-ru - sa-lem All the days, the days of thy life. Hal-le-lu-jah, A - men. Hal-le-lu-jah, Hal-le-lu-jah, A - men.

I WILL LIFT UP MINE EYES UNTO THE HILLS.

L. O. EMERSON.

I will lift up mine eyes un - to the hills, I will lift up mine eyes un - to the hills, I will

lift up mine eyes un - to the hills, from whence com - eth my help. I will lift up mine eyes un - to the hills, I will

lift up mine eyes un - to the hills, I will lift up mine eyes un - to the hills From whence com - eth my help.

My help com - eth from the Lord which made heaven and earth, which made heaven and earth.

My help com - eth from the Lord which made heaven and earth, which made heaven and earth.

He will not suf - fer thy foot to be mov - ed, He that keep - eth thee will not slum - ber.

This system consists of three staves. The top staff is the vocal line in G major (one flat) and 3/4 time. The middle and bottom staves are piano accompaniment. The lyrics are written below the vocal staff.

He that keep - eth Is - rael shall not slum - ber, He that keep - eth Is - rael

He that keep - eth Is - rael shall not slum - ber, He that keep - eth Is - rael

This system continues the melody. The lyrics are written below the vocal staff. There are some rests in the vocal line indicated by dots.

sleeps, He slum - bers not nor sleeps,

slum - bers not nor sleeps, He watch - ing, slum - bers not, slum - bers not nor sleeps,

slum - bers not nor sleeps, He watch - ing, slum - bers not, slum - bers not nor sleeps,

This system concludes the piece. The lyrics are written below the vocal staff. The piano accompaniment features chords and rests.

He watch - ing, slum - bers not nor sleeps.

Moderato. 1st & 2nd SOPRANO & ALTO.

He that keep - eth Is - rael, slum - bers nor sleeps. The Lord is Thy

keep - er, thy shade up - on thy right hand, The Lord is thy keep - er, thy shade up - on thy right hand.

The sun shall not smite thee by day, nor the moon by night, The Lord shall pre - serve thee, pre -
nor the moon by night, The Lord shall pre - serve thee, pre -

serve thee from all e - vil, He shall pre - serve, pre - serve thy soul, The Lord shall pre - serve thy

go - ing out, And thy com - ing in from this time forth, from this time forth, and

ev - en, for - ev - er - more. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.

* May be omitted or sung.

MIGHTY JEHOVAH.

Allegro maestoso.

TENOR.

ANTHEM.

Arranged from BELLINI.

TENOR.
 Might - y Je - ho-vah! Ac-cept our prais-es; God, our father, O hear thy children!
 ALTO.
 SOPRANO.
 ff p 3 ff mp
 Might - y Je - ho-vah! Ac-cept our prais-es; God, our father, O hear thy children!
 BASS.

Un - to Thee we of-fer praise, Un - to Thee we of-fer praise, Un - to Thee we of-fer praise.

cres. *cres.*

m

Un - to Thee we of-fer praise, Un - to Thee we of-fer praise, Unto Thee . . . we of-fer praise.

f

For Thy good-ness to Thy chil-dren, For Thy good-ness to Thy chil-dren, and thy undeserved mercies, we will offer Thee our

For Thy good-ness to Thy chil-dren, For Thy good-ness to Thy chil-dren, and thy undeserved mercies, we will offer Thee our

f *ff* 1 2

thanks, we will offer, we will of-fer, we will of-fer, we of-fer grateful thanks to Thee, To Thee we of-fer grateful thanks, Thanks,

thanks, We will of-fer we will of-fer, Thee our thanks, we will of-fer grateful thanks to Thee, To

we will of-fer, we will of-fer, we will of-fer, we of-fer grateful thanks to Thee, To Thee we of-fer grateful thanks, Thanks,

SOLO FOR A BARITONE.

grate-ful thanks, grate-ful thanks to Thee, to Thee our grateful thanks, our grateful thanks. O sing prais - es, to His

ho - ly name, and re - joice in His mer - cy, sing to Him with lute and harp, call up - on His name,

SOLO.

and re - joice in Him. With thanksgiv-ing, and with glad-ness, O sing prais - es, with joy and

TENOR.

SOPRANO & ALTO. With thanksgiving, and with gladness, O sing prais - es,

colla voce. With thanksgiving, and with gladness, O sing prais - es,

gladness, with thanksgiving, and with gladness, O sing praises un-to His name, O sing praises

O sing prais-es, with thanksgiving, and with gladness, O sing prais - es to His name, O sing

O sing prais-es, with thanksgiving and with gladness, O sing prais - es to His name, O sing

The musical score is written for three parts: Solo, Tenor, and Soprano & Alto. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Solo part begins with a melodic line in the treble clef. The Tenor part enters with a single note, followed by a melodic line. The Soprano & Alto part enters with a single note, followed by a melodic line. The lyrics are written below the notes. The score includes a section marked 'colla voce' (with voice) and a final section with a repeat sign.

to His name with lute and harp, O praise His ho - ly name. *Faster.*

to His name with lute and harp, praise His name. O be joy - ful in the Lord, sing prais - es

to His name with lute and harp, praise His name.

Sing, re -

un - to Him, ye na - tions, O be joy - ful in the Lord, sing prais - es un - to Him, all lauds, Sing, re -

O be joy - ful in the Lord, sing prais - es un - to Him, all lands, Sing, re -

- joice and praise His name, Sing, re - joice, and praise His name, His ho - ly name. O sing
 - joice, and praise His name, Sing, re - joice, and praise His name, His ho - ly name. name, sing and re - joice,
 - joice, and praise His name, Sing, re - joice, and praise His name, His ho - ly name. name, sing and re - joice,
 prais - es, to His name, sing prais - es to His name, sing prais - es to His ho - ly name, sing prais - es to His name.
 praise His name, sing prais - es to His name, sing prais - es to His ho - ly name, sing prais - es to His name.
 praise His name, sing prais - es to His name, sing prais - es to His ho - ly name, sing prais - es to His name.

Musical notation includes treble and bass staves with various notes, rests, and dynamic markings such as *ff* (fortissimo). The score is divided into two systems, with the first system starting with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

HYMN CHANT. "My Sheep hear my Voice."

EMERSON

My sheep hear my voice, hear my voice, and I know them, And they fol - low me, they fol - low me.

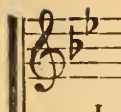
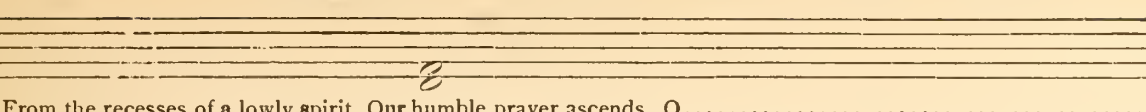
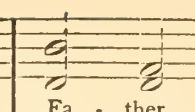
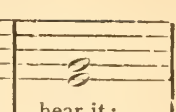
My sheep hear my voice, hear my voice, and I know them, And they fol - low me, they fol - low me.

And I give unto them e - ter - nal life, And I give unto them e - ter - nal life, And I give unto them e - ter - nal life,

And I give unto them e - ter - nal life, And I give unto them e - ter - nal life, And I give unto them e - ter - nal life,

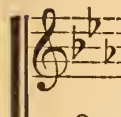
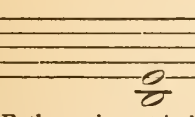
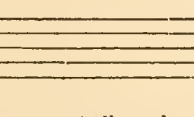
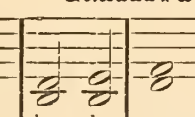
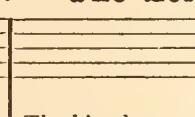
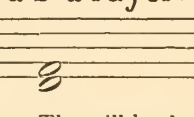
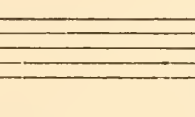

And they shall never perish, Neither shall any pluck them out of my hand, And they shall never per - ish, They shall never per - ish.

And they shall never perish, Neither shall any pluck them out of my hand, And they shall never per - ish, They shall never per - ish.

			
<p>1. From the recesses of a lowly spirit, Our humble prayer ascends, O.....</p> <p>2. We know—we feel how mean, and how unworthy The lowly sacrifice we.....</p> <p>3. Lord, in thy sight, who every bosom viewest, Cold in our warmest vows, and.....</p> <p>4. We see thy hand—it leads us—it supports us ; we hear thy voice—it.....</p> <p>5. Who can resist thy gentle call,—appealing to every generous thought, and.....</p> <p>6. Kind Benefactor!—plant within this bosom The</p> <p>7. Then place them in those everlasting gardens Where angels walk, and.....</p>	<p>Fa - ther, hear it ;</p> <p>pour be - fore thee ;</p> <p>vain our truest ;</p> <p>counsels and it courts us ;</p> <p>grate - ful feeling ?</p> <p>seeds of holiness—</p> <p>seraphs are the wardens ;</p>		

					
<p>Borne on the trembling wings of.....</p> <p>What can we offer thee, O.....</p> <p>Thoughts of a hurrying hour, our.....</p> <p>And then we turn away ! yet.....</p> <p>O, who can hear the accents.....</p> <p>And let them blossom in fragrance, and in beauty.....</p> <p>Where every flower, brought safe through.....</p>	<p>fear and meekness, For - give its weakness.</p> <p>thou most holy ! But sin and folly ?</p> <p>lips re - peat them, Our hearts for - get them.</p> <p>still thy kindness For - gives our blindness.</p> <p>of thy mercy And nev - er love thee ?</p> <p>bright and vernal, And spring e - ternal.</p> <p>death's dark portal Be - comes im - mortal.</p>				

CHANT. "The Lord's Prayer."

								
<p>Our Father, who art in heaven, hallowed....</p> <p>Give us this day our.....</p> <p>And lead us not into temptation, but deliver</p>	<p>be thy name.</p> <p>dai - ly bread.</p> <p>us from evil :</p>	<p>Thy kingdom come, Thy will be done on.....</p> <p>And forgive us our trespasses, as we forgive</p> <p>For thine is the kingdom, and the power, and the glory, for</p>	<p>earth as it is in heaven.</p> <p>those who trespass a gainst us</p> <p>ever and ever—A - MEN.</p>					

VOCAL CULTURE IN CHORUS.

Adapted from "EMERSON'S VOCAL METHOD." *

RESPIRATION. (Breathing.)

THE principal muscle of respiration is the diaphragm,—the large muscle which separates the chest from the abdomen, being the floor of the one and the ceiling of the other, and arches upwards. During inspiration it descends, and causes the abdomen to project; in expiration it ascends. Its auxiliary muscles are the abdominal, dorsal, intercostal and pectoral. Correct breathing is the foundation of good singing. The motive power of sound being breath, the following physical exercises for increasing the capacity of the lungs, and strengthening and developing the principal muscles of respiration, are recommended for daily practice. If persisted in for a reasonable length of time, the respiratory organs are sure to acquire power of physical endurance, and yield a ready obedience to the singer's will.

In every training process it is highly important that the mind should be fixed upon the particular organ to be developed.

Exercise for Expanding the Lungs.

The class should stand in a natural, easy position, with head erect, shoulders back and down, the hands placed at the sides of the waist, or hanging behind the hips.

The tongue should lie flat in the mouth, the tip just touching the lower front teeth, and the throat should be free from all constraint.

Make the orifice of the mouth as small as possible, then inhale slowly and quietly while the teacher counts eight, about as fast as moderate pulse-beats. Retain the breath a few seconds, then exhale slowly while the teacher counts back to one. Repeat once or twice, but never overdo.

To acquire facility in taking breath, count ten aloud, moderately, taking a short breath quietly between each count.

To acquire control over the breath in the use of language, fill the lungs, then count ten aloud, without breathing. Increase the number of counts from time to time.

To obtain control of the diaphragm,—to learn its action, strengthen and develop it,—place the fingers at the pit of the stomach, fill the lungs, then press in, at the same time gradually expel the air.

Three or four breathings, or exercises of the same kind at one time, will be sufficient. See that the air be pure and fresh.

To develop the intercostal muscles, fill the lungs, place the knuckles on the muscles at the sides of the waist, press in, and contract as much as possible, allowing the breath to pass slowly out of the lungs at the same time. Repeat a few times.

For the action of the abdominal muscles, place the fingers a little below the pit of the stomach, contract and expand as in the preceding exercises.

For the developing of the chest, reach the arms forward, then pull them back vigorously. A little kneading of the chest with the hands, while the lungs are filled, will also prove very beneficial.

Exercise No. 1 is designed to give the right direction to the vibrating column of air, which should be impelled towards the front part of the mouth. To aid the pupil in doing this, we have selected the Italian vowel "u," which always has the sound of "oo," as in the word "tool;" to which we have prefixed the consonant "l," which will enable the pupil to make the attack upon the tones with more precision.

Do not pucker the lips, but let them assume an easy position, making the opening of the mouth as large as is consistent with maintaining the purity of the vowel.

As the vowels are the only singing sounds, they should be moulded with great care and accuracy.

When once the mouth has assumed the proper position for any vowel sound, it should remain unchanged while that particular vowel is being sung; as any change in the position of the mouth would change the character of the vowel.

The emission of sound should be firm and decided. Avoid striking below the true pitch and sliding up to it; as, from five to eight, &c., which is a bad but common fault.

No. 1. *Slow, medium power, organ tone.*

VOICE.

Do... re... mi... fa... sol... la... si... do...

 • A - ve A - ve A - ve A - ve A - ve A - ve A - ve A - ve.

No. 4.



 Do. re. mi. fa. sol. la. si. do.
 A - ve A - ve A - ve A - ve A - ve A - ve A - ve A - ve A - e.

No. 5.

Sta - bat ma - ter, Do - lo - ro - sa, Sta - bat ma - ter, Sta - bat ma - ter, Do - lo - ro - sa, O mater, O ma - ter.

No. 6.

Allegro Moderato. SOP. & ALTO.

ETUDE IN THREE PARTS.

Allegro Moderato. Sop. & ALTO.

A - ve, ma-ter, a - ve, a - ve ma - ter, a - ve, a - ve, ma-ter, a - ve, a - ve, ma-ter, a - ve,

A - - - ve, ma - ter, a - ve, a - ve, ma - ter, a - ve, a - - - ve,

a - ve ma - ter, a - ve, a - ve, ma - ter, a - ve, a - ve, ma - ter, a - ve, a - - - ve.

• Pronounced "ah-vay."

mf *cres.*

O vi - ra - do co - la - - no, O ve - va - do co - la - no, O... re - va - do, ... O... ri - va - do.

O re - va - do co - la - no, O re - va - do co - la - ro, O... ri - va - do, ... O... re - va - do. O re -

rit. e dim. *tempo.* *D.C.*

va - do co - la - no, co - la - no, O ri - va - do, ri - va - do, O ri - va - do co - la - no. co - la - no, O ri - va - do.

No. 8. Slowly at first, then increase to *allegro*. Give out the tones full and free. Articulate distinctly and forcibly.

Pre-ta-li-no, pre-ta-li-no, Pre-ta-li-no. pre-ta, Pre-ta-li-no, pre-ta-li-no, Pre-ta-li-no, pre-ta, O
Brightest beauty, sternest du-ty, Both by turns my be-ing sway, Brightest beau-ty, sternest du-ty, Both by turns my be-ing sway, My

pre-ing ta, o pre-ing ta, o pre-ing ta, o pre-ing ta, Pre-ta-li-no, po tu
be-ing sway, my be-ing sway, my be-ing sway, my be-ing sway, Both by turns my be-ing

la, Pre-ta-li-no, po tu la. Po tu la, po tu la, po tu la, be, be, o pre, pre-ta.
sway, Both by turns my be-ing sway, Both by turns, both by turns my be-ing sway, sway, my be-ing sway.

cres - - - - - | 1st. | 2d. | choice notes.

No. 9.

A . . . ve, a . . . ve, a . . . ve, A . . . ve, a . . . ve, a . . . ve,

a - - - ve, a - - - ve, a - - - ve, a - - - ve.
 a - - - ve, a - - - ve, a - - - ve, a - - - ve.

No. 10 and 11 are fine studies for blending the extremes of the voices.

No. 10. Sopranos and altos alternate; Sopranos singing tenor an octave higher, and tenors singing soprano an octave lower than written.

ALTO.

Po...tu...la... po...tu...la... po...tu...la...
 La.
 Lo.
 Po tu la be.....po.... po tu la be.....po.... po tu la be.....po....

No. 11. Basses and Altos Alternate.

Po...tu...la... po...tu...la... po...tu...la...
 Po tu la be.....po.... po tu la be.....po.... po tu la be.....po....
 La.
 Lo.

This will be a fine study for light and shade, and for acquiring good articulation. Observe strictly the marks of expression, and articulate with force and distinctness. Vary the movement somewhat.

p *ff* *pp*

• Po tu ni po tu la be ni po tu da me ni po po tu la be po tu la be,
Gent - ly, gent - ly falls the rain, Gent - ly, gent - ly falls the rain, Now falls the rain, Sweet, gen-tle rain,

rit.

po tu la be ni po tu, po tu la be ni po tu po tu la be ni po tu,
Pit pat pit pat falls the rain, Pit pat pit pat falls the rain, Pit pat pit pat falls the rain,

po tu la be ni po tu, po tu po tu, po tu la be ni po tu,
pit pat pit pat falls the rain, pit pat pit pat falls the rain, pit pat pit pat falls the rain,

p slowly. *pp* *rit.*

po tu la be ni po tu la be, po tu la be ni po tu la be, po tu la po tu la po tu la be ni po tu.
pit pat pit pat pit pat falls the rain, pit pat pit pat pit pat falls the rain, Gent - ly falls, gent - ly falls, gent - ly falls, yes, falls the rain.

po tu, po tu la be ni po tu, po tu la.
yes, yes, pit pat pit pat falls the rain, falls the rain.

f *p* *f* *p* *ff* *pp* *f* *p* *pp*

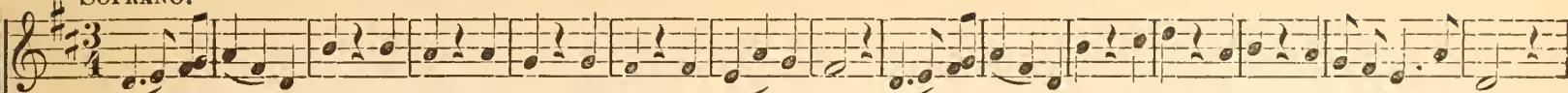
† A - ve Ma - ri - a, a - ve Ma - ri - a, a - ve Ma - ri - a, a - ve Ma - ri - a a - ve, a - ve, a - ve Ma - ri - a, ri - a.

1st. 2d.

• Pronounced po. too, tah, nee, po, too, dah, may. † Pronounced Ah-vay Mah-rec-ah. ‡ Give the different degrees of power in a very pronounced manner.

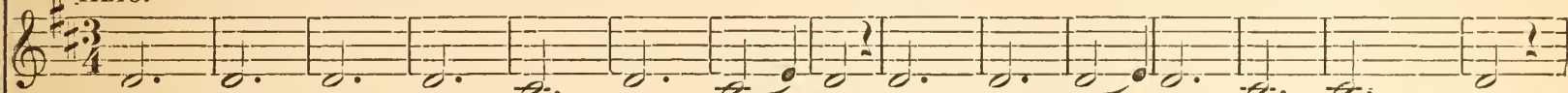
Moderately at first, then increase to Allegro.

SOPRANO.



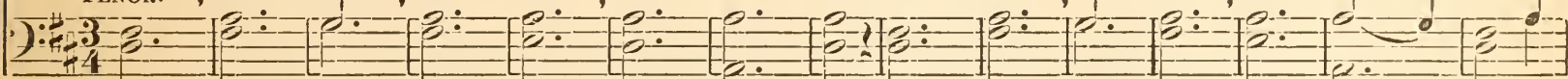
Pre ta li no po tu la be ni po tu po tu la be pre ta li no po tu la tu la be ni po tu la be.
Ah! this heart with joy is bounding, Stir'd by music's brightest tone, Which around, above, resounding, Breathes of happy love alone.

ALTO.



Pre.....ta.....li.....no.....pre.....ta.....li.....no.....po.....tu.....la.....be.....ni.....po.....tu

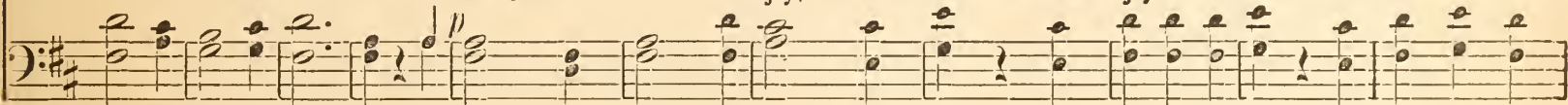
TENOR.



Ah.....our.... hearts.... with.... joy.... are.... bound - ing....Our....hearts....with....joy....are....bound - ing. Our



Ah! with joy, Ah! with joy.

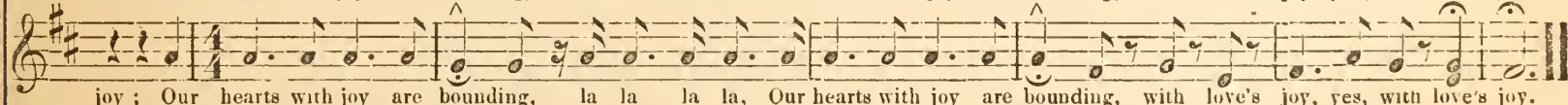


hearts with joy are bounding, Yes, bound - ing with love's joy; Yes, with love's joy, bounding, with love's joy, with love's

f Allegro Moderato.



Our hearts with joy are bounding, la la la la, Our hearts with joy are bounding, with love's joy, yes, with love's joy.



joy; Our hearts with joy are bounding, la la la la, Our hearts with joy are bounding, with love's joy, yes, with love's joy.



p *cres.*

A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a, O A - ve, A - ve Ma - ri - a,
 Soft - ly, ah, soft - ly, Sing of the sum - mer. Woodlands all ra - diant with morn - ing dew; Sing of the morning breeze,

f *p* *f* *dim. tempo.* *rit.* *p*

A - ve ma - ri - a, A - ve Ma - ri - a, O A - - ve..... A - ve Ma - ri - a, A - ve Ma - ri - a,
 Sing of the waving trees, Sing of the beau - ty that crown - - eth all..... Soft - ly, ah, soft - ly sing of the sum - mer.

cres. *p*

A - ve Ma - ri - a, O A - - - - ve, A - - - - ve, A - ve, A - ve,
 Sing till in - splen - dor The eve..... stars shine, Sing,..... soft - ly sing, soft - ly, soft - ly.

Etude, for Alto or Bass.

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ANDANTE.

Av - vez-zo a vi - vere, sen - za con - for - to, in mez-zo al por - to pa - ven - to il mar,

RIT.

A TEMPO.

Av - vez-zo a vi - ve - re, sen - za con - for - to, in mez-zo-al - por - to pa - ven - to il mar.

RALL.

Extending the compass.

During the first practice of the following exercise, observe the marks of expression ; subsequently reverse them,—i, e, begin softly and crescendo in ascending, and diminish in descending. Transpose to different keys.

La

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